"The Modern Versus the Classic Repertoire," by Mrs. Fiske

THE NEW YORK DRAMATIC MIRROR

FEBRUARY 22, 1911

PRICE TEN CENTS

White, N. Y.

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IN "THE SLIM PRINCESS" AT THE GLOBE THEATRE.

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THE DRAMATIC MIRROR COMPANY
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Dramatic Morality

SOME WELL-MEANING journal in the West recently commented upon the pleasing fact that the New York theatres are harboring no plays which might offend the ordinary patron. Apparently the writer had in mind illegitimate relations of characters when he made the statement.

In connection with this unusual insinuation concerning metropolitan attractions and distractions, it may be interesting to record that exactly twenty-five new plays in New York this Winter have introduced characters of questionable morality—or rather of unquestionable immorality—in either leading or subsidiary parts in the productions. Four of these plays are still running in New York and nine are on the road; the rest have vanished from sight. In all but one of these plays the woman is led forth for inspection; in all but seven, the man is put on exhibition.

To this apparently discreditable evidence should be added the word that only one of the plays still running purports to be a discussion of marital relations, and that one ranks as the finest and sanest drama of the year. In the other twelve plays still on the boards, the shady affair is reduced to such a sketch that it is almost eliminated.

This discussion does not include a few other productions that flit airily along the edge of what moralists term "propriety," and sin only in respect to good taste. But in considering plays made upon the modern method it is pertinent to say that there has been little of great interest or value in many generations of drama, apart from the rosily romantic or the fairy story, that did not relate to the vital contacts of the sexes. Such elements of drama are seen in life on all sides. They have colored life through the ages. The theatre, to have any ethical value, must reflect life as it can, upon a basis of actualities or through imagination spurred by fact. Many are prone to say that the theatre, in its representations to-day, is more brutal in its pictures than it ever was. But is this a fact? The older dramatists who touched upon the relations of the sexes did so either with artificiality or with a deliberate intention to shock the moral sensibilities, and with no underlying purpose. The average modern dramatist who goes to actual life for dramatic motives may also shock the sensibilities, but often he has a lesson to convey. There are many who find fault with the means he employs that cannot legitimately impeach the moral he points. Society as it is now constituted is a complex institution, with many faults that should be corrected. And the spirit of serious drama to-day is reformatory.

Reform in Kansas

IF THERE IS any eccentric notion as to morality in its relation to public human conduct that the Puritans forgot to formulate, it has probably since found expression in Kansas, where they have sought now for some years to reform everything that needed it, as well as many things that are well enough as they are.

In politics, social economy, education, and all other matters that relate to life, Kansas has stood for so much that is revolutionary and curious that the impression of those of mankind who do not dwell there may well be that if the State has not attracted as residents persons in great number who at least verge upon lunacy, its own atmosphere inspires aberrations and idiosyncrasies from which other commonwealths are comparatively free.

The latest eccentricity of Kansas thought and legislation relates to the theatre. One CONES, a representative of Meade County, in the law-making body of the State, has introduced a bill which seeks to prohibit women from appearing in tights before the public. It requires that all women appearing on the stage or elsewhere must wear dresses "which will come at least four inches below the patella."

There was much concern among some of the ruralists in the Kansas Legislature when this bill was introduced—and where at intervals of release from other reforming measures it still is discussed—as to the exact location of the patella. A sigh of relief much resembling a typical Kansas wind went up when it was made known that the patella is the knee-cap. Yet this is an altitude of dress about which agreement is still doubtful among the legislators, and the future of stage show relating to the female form divine in Kansas is thus yet a matter for speculation.

To Abate a Nuisance

AFTER LONG SUFFERING from the evil of the sidewalk speculator in theatre tickets, New York is at last promised relief from this crying evil. The ordinance passed by the New York Board of Aldermen last week and promptly signed by Mayor GAYNOR at once becomes effectively operative.

There is no ambiguity in the terms of this ordinance. It prohibits the sale of tickets on or about theatre premises by speculators, and taboos not only solicitation by "words or signs," but also "by circulars or other means," thus touching those in this "business" who may have the addresses of possible purchasers and who seek by mail to vend tickets at cut rates.

That the speculator abuse has grown to proportions beyond toleration has long been apparent. More provoking even than the exorbitant demands of speculators upon theatre patrons in cases where plays have drawn crowded houses have been the offensive habits of this gentry in seeking profit. They are a lot of ill-mannered bandits whose operations easily come under the classification of public nuisances, and have grown unbearably insolent in the practice of their impositions.

Their general character was well represented by Alderman DOWLING, who spoke effectively in the board in favor of the ordinance enacted. "I have in years past," said this Alderman, "spoken in favor of the veteran speculators. But now these veterans have all gone, and in their places are circus followers and a riff-raff of humanity from all sections of the country, types of the worst ruffians to be found anywhere. They have no respect for women or any one else. They insult all who refuse to buy from them. It is time that this nuisance was done away with."

True, it is time. And now that this ordinance has become law the police will be compelled, in consonance with public opinion, to enforce it to the letter. And any manager who may be found to be in sympathy with the system sought to be abolished, or in league with those who would continue it, will soon discover the unwisdom of such a stand.

The Sense of Humor

A GERMAN NEWSPAPER is seriously discussing the sense of humor, and in effect denying that women possess this faculty, which so largely influences temperament and makes for happiness.

It is true that for some ages there was not much in life that would inspire humor in woman, for in her association with man she had so much of the real work to do that she had no time even to listen to humor, to say nothing about evolving it. But this is no time to say that women cannot perceive, understand or impart humor in its happiest manifestations.

Some women, perhaps, in their zeal to secure suffrage and its attendant ills for their sex ignore the sense of humor altogether. They really have so much besides suffrage that they can afford to be as good-natured as man can possibly be.

But in other fields of effort women promote the gayety of nations as notably as men do. In what state of mind would we be, in fact, as far as the theatre is concerned, without the women who are true comedians both in creative and interpretative work?

THE USHER

THE London *Daily Chronicle* is to be congratulated upon the discernment of the person who writes its columns of dramatic and related criticism. And it may be said that his sense of humor—like that of so many Englishmen—is alert and timely.

The *Chronicle* man, commenting upon the decision of the Philadelphia police authorities against the representation in that city of La Samaritaine, by Sarah Bernhardt, refers to the police censorship in Chicago and adds:

But the Chicago news was much funnier than the Philadelphia news. Some weeks ago I quoted in these columns an article in THE NEW YORK DRAMATIC MIRROR, which extended the congratulations of that well-known journal to Chicago upon the appointment of Sergeant Charles O'Donnell, of the police force, as "Censor of Plays and Other Amusement Offerings." The article was illustrated by the portrait of a fierce-looking and very stodgy gentleman, with "pass along here, please," written all over him; and the writer of it was so delighted with what he described as the sergeant's "open countenance, shining with that light which denotes an exceptional cerebral equipment," that he could not restrain a sneer, an amiable little sneer enough, at our own Guardian of the Piece.

"In England," he said, "they have a censor—a studious sort of person concerned intimately with Royal life and politics—whose errors of judgment now and then bring down the wrath of persons not so happily situated upon his head. Sergeant Charles O'Donnell, Censor of the Drama in Chicago, presumably has a more intimate knowledge of actual life than the English censor, and of dramatic influences upon humanity. He will at once discriminate the drama with reference to its relation to ordinary crimes and misdemeanors, and happily he has the whole Chicago police force to back his judgment and enforce his decrees." And now read of the awakening of THE NEW YORK DRAMATIC MIRROR from its beautiful dream of a police-ordered drama—and smile!

♣

And who would not smile at THE MIRROR'S "dream of a police-ordered drama"? Yet the *Chronicle* man's next sentence is really melancholy:

Sad to relate, THE NEW YORK DRAMATIC MIRROR has had to drop the Chicago policeman, with the "exceptional cerebral equipment," like a hot coal without any sort of cerebral equipment at all. And within three short weeks of congratulating Chicago upon its new-found art treasury!—and, incidentally, within three short weeks of comparing our own censor, "a studious sort of person," unfavorably with the "Censor of Plays and Other Amusement Offerings" in Chicago! It is very funny—and not a little amazing. The "new thought" just to hand from the leader-writer of THE MIRROR is expressed in such phrases as the following: "A police censorship would seem to be the most grotesque misapplication of police authority that has yet been conceived." "Too many persons ignore matters like this offensive, arbitrary and wholly unauthorised assumption by the Chicago police of authority to censor the drama of that city, which is also in the United States. They do not realize that such an assumption of authority may mean new impositions upon public liberty in other directions."

And the *Chronicle* man goes on to quote further from THE MIRROR editorial based on the ideas of Congressman Berger, and finally emphasizes THE MIRROR'S inconsistency in "praising" Policeman O'Donnell, again criticising this journal for its unhappy comparison of the Chicago policeman with Mr. Redfern, the English censor!

If this construction of THE MIRROR'S satirical references to Policeman O'Donnell as a censor is not an opulent brain output, the Usher has not lately perused one. Is there not such a thing as mental stodginess?

This London *Chronicle* writer should read the comment made upon THE MIRROR'S good-natured references to the Chicago censor by the dramatic writer of the Wolverhampton (England) *Chronicle*. That provincial, after quoting THE MIRROR'S editorial on Policeman O'Donnell, added this:

I have a lurking suspicion that the editor of THE MIRROR wrote this piece of empurpled prose with his tongue in his cheek.

And the Wolverhampton *Chronicle* writer guessed right. On the Chicago phase of the subject THE MIRROR editor's tongue is still in his cheek.

♣

The Paris Opera has lost $140,000 in three years, in spite of the fact that "singers' salaries were reduced from $200,000 to $80,000," as a news dispatch says.

It is possible that this reduction may have had some effect upon receipts, by the way.

The Beecham experiment in London was even more disastrous from a monetary viewpoint.

The Chicago Opera Company is reported to have made money. The Metropolitan is said to have realized a profit this year. No statement has been made as to the Boston Opera company's future, but these other results in this country are remarkably encouraging to lovers of music—and to managers.

In London Hammerstein proposes to create a sensation, and naturally has an expectation of profit, in spite of the Beecham fiasco. And they say he has his eyes on Paris for future exploit.

Would it not be surprising if Hammerstein should successively conquer London and Paris, and then his contract period of inactivity here having expired, that he should return to New York with new prestige and competitive purpose?

♣

William Gillette, admirable actor and man, is averse to the interview, and in fact is remarkably reticent as to his professional function, holding that his appearance and work on the stage are self-explanatory, and all that the public can reasonably expect from him.

Mr. Gillette is reported to have said on one occasion when an "interview" was solicited:

"I will not under any circumstances talk of my work; the public has ample opportunity to see it and judge for itself. I do not work by any theories or rules; whatever occurs to me I set down. I have no views about the drama, its decline, or otherwise, and I do not work with lofty ideals of art. The only art that I hold in view is that of producing something that will please the public sufficiently to attract it in paying numbers. The public directs the drama, so it seems well to look to the power behind the throne, especially when it is saying one thing and insisting on another."

This is frank, to the point, and in conclusion it is philosophical. Many a man takes much more space in which to say much less.

♣

Mary Garden is writing a book. Or at least she says she is going to write a book.

It will be called "Men and Women."

Quite a subject. And Miss Garden if she writes as piquantly as she talks, ought to do justice to several individuals who respectively may be classed with men and women, and to whom from time to time she has paid some attention.

♣

Social scientists are worrying about the absence in the rising generation of those elements of youth that make boys and girls creatures of gladness and charm.

Boys are no longer "little" in the ancient sense. Girls are no longer as their mothers and grandmothers were as girls. A dry sophistication colors youth in thought and action to-day.

Thus it is not strange that the junior girls at Barnard College should make light of a work of art that their mothers revered sentimentally. They have just burlesqued Faust.

What they will do next may well be a subject for wonder. Truly, the times are out of joint.

♣

The felicitations of the season are being extended to George M. Cohan, whose new theatre at Broadway and Forty-third Street is a distinguished addition to buildings of its kind, even in this architecturally industrious era.

The Cohan family tree has been transplanted, root and branch, and has the unique satisfaction of seeing its various ramifications reflected in mural decorations all the way from the Broadway entrance to the Forty-third Street exit.

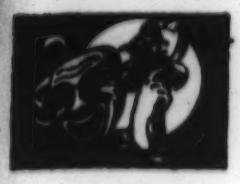
Violet and silver in more subdued tones than characterize the Cohan musical compositions, shroud and soften the walls, which henceforth are to echo to the words and deeds of the family heroes.

The theatre is a remarkable monument to the ingenuity of a man who possessed the happy faculty of providing a new and amusing pabulum for the populace. Plays that invariably send audiences away in a good-natured frame of mind deserve to be enshrined in frescoes and stained windows.

Margherita Sargent Lottie Alter John Findlay James Lackaye Grace Fisher Scott Cooper E. H. O'Connor Isabel Richards Ann Murdock *White, N. Y.*
Willis Sweatnam

A MARRIAGE EN ROUTE

Scene from Rupert Hughes' farce, "Excuse Me," at the Gayety Theatre



THE MODERN VERSUS THE CLASSIC REPERTOIRE

By MRS. FISKE

THE PATH of the essentially modern player is far more difficult than the path of the player of Shakespeare. The latter is never at a loss for roles. His is an embarrassment of riches. He is furnished with a great variety of characters—all of distinct and known values. His ambition has ample material to work upon. His career is furnished with a thousand means for satisfaction. He has definite aims and as definite rewards if he prove himself worthy in a degree, even though it may fall far short of genius.

But while the modern player may have a perfect appreciation of Shakespeare, in mentality and equipment he is out of harmony with Shakespeare. He may delight in watching and studying the Shakespeare plays, but he has no serious inclination to act in them. The modern player is instinct with the Here and the Now. He may be sensitive to the beauty of the Shakespeare plays, but they do not "live" for him. They may receive the tribute of his intellect and senses, but they do not touch his heart. For him they are not "alive."

The woman player gifted with the Shakespeare spirit is fortunate indeed. Her course is happy. Her path veritably is strewn with roses. The woman player temperamentally opposed to the Shakespeare spirit has a different and difficult road to travel.

Personally, I have never had the good fortune to act a part that was a joy throughout. There have been characters that were satisfying as characters, and there have been isolated scenes that were really inspiring; but as yet no perfect whole has been discovered—at least, in my experience.

What are the parts that may be said to compose the standard modern repertoire of the actress? Rebecca West, Hedda Gabler, Nora Helmer, Rita Aylmers, Mrs. Alving, Elida, Mrs. Elvsted, Lona Hessel, Santuzza, Magda, Cesarine Ruper, Cyprienne, and a few others less universally known. Camille and Frou-Frou can no longer be considered as worthy to be placed in the modern repertoire. The cheap and mawkish appeal of Camille is as intolerable to the intelligent modern player as to the intelligent modern playgoer. Its vulgar sentiment, its meretricious allure, and its bathos are revolting. Nor is Frou-Frou much better. These plays (superb as they are in craftsmanship) treat of nothing large, fine or important. The basis of their appeal is false, and they no longer impress others than the unthinking. And even supposing that the actress succeeds in her interpretation of these parts, what profit is hers?

Contrast this meagre selection with the repertoire of the actress of Shakespeare!

The study of Rebecca West is a quickening experience, but a season devoted to the role can

White, N. Y.

MRS. FISKE

hardly be described as a season of "sweetness and light." Hedda Gabler is interesting, even fascinating, but too perverted and ignoble ever to become beloved of the player. Nora may become dear to one's heart. And Lona Hessel is altogether delightful. Lona, the woman, is splendid, but the role is very slight. It is far removed from the stellar significance of a Shakespeare role. The modern player, however, is indifferent as to whether his part is conspicuous, dominant, or of isolated importance. The "star" idea does not exist in the curriculum of the modern school.

Magda can never become a beloved role in the modern repertoire. There is a strong element of coarseness in the woman's make-up. She is spectacular; she is fond of show; she travels about the world noisily, in the fashion of the "actress" who is steadily impersonating herself with an emphasis not related to common life. Cesarine Ruper, monster though she is, seems to the writer to be a larger part than Magda; but such a monument of wickedness can never be beloved of the player. In spite of the modern player's lack of professional sympathy with Shakespeare, he loves beauty as the simplest soul would define it. The perfect play he dreams about must end in a spiritual uplift. Nothing less will ever satisfy him. The modern player casts his eye inward. And he must play from within.

Cyprienne remains one of the best among the modern parts with which we are familiar, and has outlived many of the same author's turgid heroines, the Gismondas and Theodoras of his later style. It is doubtful if the French stage has contributed a part of importance for a woman in twenty years. It can hardly be said that the heroines of Bernstein and others of his contemporaries are valuable or important contributions to the repertoire of the modern woman player. Most of the parts, among which his are typical, are old-fashioned, lifeless, and of little moment. The heroines of French dramatic literature, for the most part, are women whose minds are solely concerned with "love" affairs more or less dubious. These heroines are usually fighting to conceal affairs of the past or struggling to avoid present temptations. One grows heartily sick of these women. All about us in the real world we see women of noble character. These women have their sorrows, their times of stress—the experiences that develop courage and divine sacrifice. Life's real tragedies are all about us. Observing them we may be pardoned for becoming weary of the French heroine and her *affaires de coeur*.

Mr. Pinero has contributed Mrs. Tanqueray. And Iris. Will these parts be permanently interesting?

The beautiful art of Eleonora Duse is almost lost to the stage because she has exhausted the possibilities of the modern repertoire, and the distinguished Italian actress evinces no inclination toward Shakespeare. I believe there were, however, brief excursions into Shakespeare in her youth. But the modern repertoire will grow, and the modern actress must learn how to seek. Ibsen has liberated the modern stage woman, and doubtless there are still rich treasures in the Ibsen mine.

The wonderful personality of Juliet; the brilliant Portia; the splendid, radiant, clear-headed, high-spirited, and tender Beatrice; the lovely Viola; the irresistible Rosalind; Helena, Lady Macbeth, Imogene—contrast the splendor and charm of these figures with the characters of the modern repertoire! Superwomen, if you like, but there are superwomen all about us. By superwomen is not necessarily meant the women prominently before the world, whether as leaders in crusades or as paragons of intellect; but rather those women who develop beauty, sweetness and strength of character, the spirit of unselfish sacrifice, the virtues that require no *réclame* and that without fanfare or praise hold the world together.

Minnie Maddern Fiske

IN NEW YORK FIFTY YEARS AGO

A SERIES of bills offered on March 8, 1856, shows how modest in number the amusements of New York were at that time.

There were then eight places of amusement in the advertisements. The Wood and Marsh Juvenile Comedians, called "the greatest novelty of the age," performed every evening at the Broadway Varieties, 472 Broadway, for an admission fee of 25 cents.

The wonderful Ravel family and Mlle. Robert held forth at Niblo's Garden in The Elf King, and there was "a ballet and a pantomime every night." It cost 50 cents to enjoy this attraction.

At Wallack's Theatre The Knights of the Round Table, Planche's five-act drama, with the farce, To Oblige Benson, was the bill. Doors opened at 6.30, and the performance began at 7.15. People dined early in those days.

The Winter's Tale was running to "immense success" at Burton's Theatre, on Charles Street, and "the best talent, serious and comic," was advertised.

Herne the Hunter was the attraction at the Broadway Theatre, the performance beginning at 7 o'clock, and prices ranging from 25 cents for the "upper tier," to $5 and $6 for boxes.

At Laura Keene's Varieties there was a double bill, The Love Chase, and a farce called Novelty, while announcement was made of the impending production of "a new and powerful play, by the author of Masks and Faces, entitled Two Loves and a Life."

A "grand concert" was announced for the following week at Dodsworth's Rooms. It was thus set forth: "First appearance in this city of the eminent tenor, Signor Antonio Rosetti, assisted by Signora de Ferrari (of the Conservatoire of Milan), Signor Morino, and the great pianist, L. M. Gottschalk. Selections will be given from the most popular Italian composers, and Mr. Gottschalk will perform an original American sketch—The Banjo." Tickets to this were $1 each, "ladies, 50 cents."

Save for "An Excursion to China and Japan," then remote and little known countries, probably made by pictorial means, at the Broadway Athenæum, these offerings comprised all that New Yorkers and their friends from the country could see in those days. This New York is different, indeed.

THE MATINEE GIRL

THE CRUSADERS enlisted for the conversion of Chicago, Boston, and New Orleans, and contiguous States, to the true faith in the present and future of the stage child, will hold a mighty mass meeting at the Metropolitan Opera House on Monday.

The programme of the benefit performance, for the enlightening of those who confound the child's play work at the theatre with the many hours of physical toil in factories, is brilliantly dotted with the names of persons who began as child actors and have risen to musical or dramatic distinction. The programme will be a loud, long, and lasting explosion of the claim that the child actor is a temporary freak, whose precocious brilliance becomes grown-up insignificance.

The thousands of dollars netted by the big performance will pay for pamphlets which will meet the arguments against the appearance of the child upon the stage, and will furnish arguments why the stage will lose much of genius by such suppression of early developed bent stageward.

Mrs. August Belmont, who as Eleanor Robson was a child actress, invited me in the Salomy Jane phase of her dramatic career, to pay a visit to her dressing room and there meet Donald Gallagher and the two little girls who were playing in her company. Then Miss Robson in an animated five minutes' discourse upon a subject residing in the core of her heart spontaneously furnished most of the arguments that will be provided by the conversion pamphlets. She said:

"The protective spirit of every grown up member of a company for the children in it is beautiful. Every man and woman is as zealous for the defense of the little ones as is a Southerner for that of the honor of women. You can see that these three children are happy in their surroundings. It is the happiness of growth. They are learning. Their education, and it is a good education, and an education in good, is going forward. Their minds are absorbing manners and times and places. Many children of the stage come from poor homes where parents can give them few advantages. The culture of contact the little ones derive from good companies, and the means of education they make for themselves by the money they earn, give them a larger horison than they would have under the circumstances to which they were born.

Moreover, the argument that the work is too hard for a child is answered by the fact that a child's part is always slight. Dramatic action is a child's natural expression. A child acts as naturally as he breathes. He acts well until he becomes self-conscious. An actor is like a dancer, the sooner he begins the better. The dancer's bones must be adjusted and his muscles made obedient to the dance. The actor's medium of expression must easily have a similar training. Easily recalled is a brilliant roll-call of one hundred and thirty-two eminent players, led by Mrs. Fiske of this continent and Sarah Bernhardt of the other, who were child actors. Maude Adams was carried on the stage by her mother. David Belasco made his first stage appearance in the arms of Julia Dean Hayne. William Collier and Julia Marlowe were contemporary members of the juvenile comic opera companies. May Irwin at twelve began her funmaking up the State. Annie Russell traveled with her small brother Tommy, one of the Fauntleroys. Henry E. Dixey is of the long category. Edith Taliaferro's long New York season as a sixteen-year-old star is certainly not dimmed by her experience on the stage since she was two years old. George M. Cohan, whose new theatre opened last week on Broadway, and his sister Josephine, were contributing to the entertainment of men and women "in front" when they were seven. James K. Hackett, bribed to his task by those huge, gay-colored confections, Jackson balls, in his mother's hand, made his debut on the stage in Buffalo when he was seven. He began the recitation of the Seven Ages of Man, ending before Shakespeare's reflections did by running off the stage. Weber, Fields, and Sam Bernard were child actors. David Warfield was alternating an usher and actor as the fates permitted when in his budding teens. E. H. Sothern made youthful appearances, and Ethel Barrymore was under the age of Gerry Society supervision when she made her debut in her grandmother's company. Mabel Taliaferro, James A. Herne accounted "the greatest child actress in the world."

If Adelaide Neilson hadn't left off being a child barmaid to become a child actress the splendor of stage memories would have been dimmed. Julia Dean Hayne began as a minor, and Ellen Terry with all the other Terrys were stage babes before they became stage brilliants.

Ellen Terry says in her "Memoirs" that Sir Henry Irving would have been a greater actor had he begun as a child, and so says Sir Charles Wyndham of himself.

The chivalry of which Miss Robson spoke with such utter conviction is the protection of the stage child during its childhood. As to the moral status of the child grown to manhood or womanhood the remark of Daniel Frohman is apt: "When a child actor fails to turn out well it on investigation generally proves that it was not a good child before it ever went upon the stage."

AT SANKATY LODGE

A summer scene in which from left to right appear Stanley Burger, Mrs. John R. Green (the late Deronda Mayo), John R. Green and Grace Livingston Furniss

As is usual at general assemblages the most clear-cut, impressive women seen at the National Woman Suffrage Bazaar were actresses. Alice Fischer, revealing all the administrative ability that has caused her to be known as the Mayor of 'Sconset, sold blossoms wholesale at the flower booth. Beatrice Forbes Robertson was such a guide to the booths and general floor-walker as would boom business in any of the big department stores one hundred per cent. Mildred Holland and Belle Gold, with faces so smooth that one concluded that here at last were two mortals whom the storms of earthly troubles had passed over, sold cosmetics, assuring purchasers that their calm visages were wholly due to the cosmetics. Grace Filkins from a balcony auctioned off a two dollar hat for twenty dollars without a twinge of conscience, even when Paul West passed her with an impassive face, saying it had cost Ray Brown eighteen dollars and a worse than useless hat to express his admiration of her in a smile. Major Duncan Harrison sitting in imposing state beside the vacuum cleaners which he had donated to the equal franchise cause, said that it reminded him of other days and nights on the road, before the lure of the footlights had paled for him beside the sordid gleam of prosperity in manufactures.

Truly Shattuck exults in the possession of a valentine which looms larger to her than all the flowers or hand painted illuminations she received on Feb. 14.

"I went into a five and ten cent store for the first time in my life and spent eighty-five cents. While I was there I found a dollar bill on the floor."

"But didn't you return it to the store?" a moralist inquired.

"It didn't belong to the store. The store keeps its money in tills and a safe," triumphantly returned Miss Shattuck. "I looked around and not a woman customer looked as though she had lost a dollar she hadn't spent, so I considered it mine."

With which Dr. Cook-like conclusion she called a taxi to bear her to Weber's to sing the "Mm'" song for the two hundredth time.

Paul Potter, who adapted the Zebra from the French, was affectionately and a little partially characterized by Charlie Hoyt as the "Dion Boucicault of the present." Whether or not the affable semi-American deserves praise so high, he wrote in the characteristically French farce, which turns on the usual pivot of Gallic conjugal infelicities, a phrase that will re-echo upon Broadway lips, "Husbands who play hookey."

The Zebra furnishes at least one opportunity. Of that Hamilton Revelle seizes and makes the utmost. Mr. Revelle lets himself out a dozen notches more in this modern comedy than he ever did in romantic roles. He scinctiliates as a dark diamond, and his vivid Gallic face and agile movements stir wonder in us that he should have been cast for the role of a stupid fellow.

George Cohan has evinced the usual family feeling of the Four Cohans in placing a frieze about the lobby of that fulfillment of every actor's dream, his own theatre, group pictures of his father, mother, sister, and himself. Though a critic has carped at this, a man's playhouse is not a monument to his modesty, but his energy. At any rate, it is not to himself, but to the Four Cohans he gives the immortality of mural decoration. As I examined the family quartette in its various dramatic groupings I recalled what the thirty-two-year-old owner of the newest playhouse said to me in a reflective twenty-eighth birthday mood:

"As I look back upon the career that is, I hope, only begun, I think the hardest time we Cohans had was when the four came into New York with only two weeks booked and a hundred dollars ahead. Things looked blue for a long, hard Summer. Whatever hard times my father and mother had been through, and they had been many, they did not talk about them before the children. This time was the exception. I listened and said nothing, but put on my hat and ran down to a music publisher's place on Twenty-eighth Street. I sold the firm a song and gave them an option on all my work for the next five years. They gave me $200 for it and I took the money home. There was a noise."

W. S. Maugham on his last visit to this country, surveying our stage with a prophetic eye, spoke thus in a private ear: "I am going to strain every nerve and every atom of brain to have all my plays produced in America that I can for five years, for I foresee that by that time the demand in this country will be for wholly American plays."

Concerning Bills, who is so astigmatic as not to have noticed that William Seymour, the general stage-manager for the Charles Frohman enterprises, is a pocket edition of that other notable endeared to stage folk by reason of a journey from Washington to New York to open the Actors' Fund Fair—one Bill Taft?

Siasconset's Summer season will be sad because of the sudden passing of Deronda Mayo, Mrs. John R. Green, whom the older 'Sconsetters loved for her distinguished father, Frank Mayo's sake, and the younger for her sweet natured own.

Before she departed this city for her tour with her new play, Dolly Madison, in which she plays the title-role, Elsie Ferguson finished her sittings in Malcolm Strauss' studio for her portrait for Mr. Strauss' projected Beauty Book of the American Stage. Billie Burke is another subject, and Maxine Elliott, Natalina Cavalieri, Laurette Taylor, and the late Lotta Faust, whose lifelike portrait in the last of her roles before her untimely death, was the most striking feature of the exhibition of paintings at the Actors' Fund Fair, will be reproduced in the book.

The Seven Sisters, an adaptation from the Hungarian, by Edith Ellis, who is Mary Jane's Paw's ma, should by a certain live omen have a long and successful run at the Lyceum Theatre. A black kitten bounded through the open stage door, strutted upon the stage, winked at the audience, stroked his whiskers, as Laurence D'Orsay pulls his mustache at the boxes, and took up his domicile in that home of comedy last week. "We put him out ten times and he always came back," said the Lyceum's statesmanlike stage doorkeeper. "Then when he got ready to jump through the closed window we gave up and said it was fate."

The kitten has been christened Bill.

The To Serve the Cross company is divided into two factions. The larger part regards Theodore Roberts as half hero, half martyr, because that player of usually super robust parts, now cast to impersonate a dying consumptive, having met a severe injury while playing, persisted in making the journey from Baltimore to Montreal with much of his person incased in a plaster cast, and with the determination to play and die, if need be. The other and lesser thinks the sturdy actor deserves the physical punishment he has met because he, noting the attitude of the company while on the stage, insisted upon renaming Hal Reid's drama The Kneelers.

THE MATINEE GIRL.

RUTH ST. DENIS

AN AMERICAN TERPSICHORE

IF Ruth St. Denis were to lapse into the vernacular of the late Flora McGinnis in The College Widow, she might say something of this sort: "Take it from me; I am a woman what has suffered. Don't never have nothing to do with no interviewers." But Miss St. Denis said it rather more elegantly, if not more eloquently, than that. She considers the gentlemen of the press a pestilential breed, although a necessary—and at times a convenient—evil in the present state of society. Contemporary society has so many black crosses charged up on its score card that one more or less will make scarcely any appreciable alteration in the sable typography of that expanse.

Like many pet aversions, this seems to be directed against journalists as a class—not as individuals. Isn't it curious how things that are tolerable if not agreeable *in persona propria*, are converted by the alchemy of aggregation into something quite insufferable *in toto*? Even the mediæval psychological chemists never elucidated this riddle, and nowadays we are much too busy keeping our hair brushed—if we are lucky enough to have any to brush—and our shoes shined—again, if we are lucky enough—even to consider the possibilities of such a conundrum. When some philosopher industriously formulates a theory to explain this transformation, how much happier the world will be—just as if two more people has located the North Pole.

You might not have expected any such dissertation from a slender young person who was Hindoo at both extremities and American between terminals. Truth is stranger than fiction, perhaps, but it is usually not nearly so entertaining—in an interview. Moreover, the intelligent reader (pardon personal allusions) always demands plenty of color. In this case, Miss St. Denis did her best; her face and her feet were still painted an out-of-door Oriental complexion. She had removed the rings from her toes, but the Nautch headdress of silver bangles still encircled her dark hair. As for the rest, the blue kimono was undeniably American; a dressmaker or a Sherlock Holmes might even have told what store it grew in.

The environment was more than American; it was New Amsterdamerican, a clean, bare, and painfully sanitary dressing-room that rivaled a hall bedroom for homelike qualities. Still, that is not a cardinal sin in such an apartment. Somebody once jocosely remarked that his idea of a university was a log with Mark Hopkins at one end and a student at the other. As Miss St. Denis was present, the essential requirement for an interview was fulfilled, although one couldn't expect to deduce her character from her surroundings—unless the surroundings indicated a Spartan simplicity.

After her frank and quite uncomplaining diatribe, Miss St. Denis immediately and directly turned to the topic that obviously occasioned the meeting. "In Germany, they called me a dance artist," she said, "and that expresses my intentions if not my achievements. You see, an artist is always trying to say something—to put thoughts in such a form that people will want to stop and listen to them. It doesn't matter much whether he is working with words or colors or tones or a chisel or a brush; his aim is always the same. Now, I regard the body as a sort of a brush. Its movements paint ideas for spectators to find behind the veil of mere motion. Dancing, in my opinion, rises above an external picture; it mirrors thoughts. When people don't understand those thoughts that I am trying to symbolise, they may enjoy watching the picture—I hope they do, indeed—but they don't get out of it all that I put there for them."

Undeniably, the dancer has fathomed the meaning of art. It is simply a medium of expression, and the more it expresses, the greater the art—provided, of course, that its expression abides by certain laws of beauty. Dancing primarily expresses the joy of living, a sane and proper joy. When certain religiously inclined and mistakenly zealous people frown upon dancing, they are fundamentally at variance with the purposes of creation, because the corners of people's mouths were intended to curve up—not down. You have but to look at a healthy baby to prove it. Of course, if there isn't a baby handy, you will simply have to take Miss St. Denis' word for it.

"I like the Indian dances better than the Egyptian, because they are more subtle and permit more dramatic treatment. One of my best is the Yogi Dance, in which the young priest is at his pious meditations, or samadhi. It represents simply a state of superconsciousness. Much as I like it, however, I can't keep on doing it all night, for spectators would soon get bored." In this dance, Miss St. Denis treats her art more as Edgar Allan Poe treated his: she is expressing an emotional rather than an intellectual concept. Spectators see the rapt contemplation rather than the concrete ideas of the Yogi, just as Ullalume conveys little more than a spectral sadness with a misty Autumnal setting.

"To show you the difference between Your Humble Servant as a dancer and as an artist," continued Miss St. Denis, "I'll tell you that if I broke a leg, I would still go on expressing my ideas in some other way—painting, singing or writing. It is every one's instinct to find an outlet for himself and his personality, because he has some sort of ideas, no matter what his mind is. Great artists don't limit themselves to one mode of expression. Why should they? To me, the plastic body appeals as an especially pliable instrument that will say what I wish to say. And what I wish to say is Oriental in color. The East has always appealed so strongly to me that I almost suspect I may have lived in some incarnation back there under the shadow of Buddha."

White, N. Y.

RUTH ST. DENIS

From silken Samarcand to New Jersey—think of the change. No wonder Miss St. Denis hankers for the bazaar of Bagdad or the ghats of the Ganges. A partial homeopathic alleviation of this sensation may be afforded by a glimpse of the camels in the circus or the elephants in the zoo.

"Whatever I do, I want to be myself," said Miss St. Denis. Every one must admit that this is an admirable aspiration; the best and the worst of us indiscriminately, even when traveling incognito, have no other ambition. Or, if we have, we need only commit suicide to gratify it. "That is the reason I don't study under a teacher. I am afraid of losing my own personality. I am not a technician, as anybody will tell you, and I have gladly sacrificed technical perfection to something that is far more important—my own thought. I don't even practice, for fear of losing spontaneity. What technique I have, came from Delsarte—especially my control of arm muscles, which is my unique trait. People may laugh at Delsarte nowadays, but he taught me most of what I know. My freedom of movement, I attribute to my life as a child on a New Jersey farm. Until I was fourteen I lived the life of a boy. Yes; I am a mosquito girl, and the people over there call me, 'Our Ruthie,' a title which pleases me immensely."

It is agreeable to feel that anybody takes a proprietary interest in you, because triumphs grow proportionately with the number of people who acclaim them, and sorrows diminish proportionately with the number who share them.

"My next step? Well, I have some Sanskrit and some Japanese ideas which I may arrange for dances. The Sanskrit are of value only to one who is saturated in Indian lore. The Japanese dances I can make a feast to the ear and to the eye. What I really want is to mold them into a sort of drama. These things that I am doing now are episodes, each one complete in itself. I want to put them together into scenes for a little stock company of six or eight dancers. That sounds like pantomime, and of course is similar to pantomime—with this difference: pantomime has its own special language, a sign for this and a sign for that. Now, I don't want any artificial signs to take the place of spoken words; I want to eliminate speech and to leave simply the natural motions that would accompany them, and nothing more. You get much the effect of that when you listen to a play in a foreign language, which you do not understand. Put the mute on the spoken words, and you have the sort of art I want to cultivate."

Miss St. Denis' distinction between pantomime and this dramatic art is quite clear in her own mind, which shows a mental clarity worth having.

"Some day, perhaps, I shall tour the world with my dances. That is the advantage I have in such an art; I can be understood by all nations as far as their methods of thought follow mine. Some time I may dance for the rajahs, to show them an American girl's idea of India. Already I have had a few Indians among the spectators. Although my own original interpretations confused them, they were quite enthusiastic about such a concrete thing as the Nautch Dance, because they could understand it." Intelligibility is a considerable factor toward success, as many of us might well bear in mind.

Miss St. Denis has many typical American traits: aggressiveness, emphasis, lucidity. Her most interesting characteristic, not excepting her enthusiasm, is her peculiarly unfinished effect; she gives you the impression that her individuality is still growing and that her powers have not yet reached their fullest maturity. Doubtless that rises from her ambitious plans. At any rate, it is pleasing to see.

CHAUNCEY L. PARSONS.

BOOK REVIEWS.

PLAYS, published by the Penn Publishing Company, Philadelphia, 1910.

Old Home Day in Plunket (price 15 cents) by Ward Macauley is one of those burlesque, ultra-humorous affairs that require much exuberance on the part of spectators and participants.

A Knot of White Ribbon (price 15 cents) by Alice C. Thompson is a sentimental sketch for three women. It has the effect of sugar and water, but doubtless is appropriate for certain occasions.

In the Line of Duty (price 15 cents) by Edwin Bateman Morris is a military drama for a short cast, in two acts. Although the situations are highly artificial, they are handled easily, and the dialogue is deft. In capable hands, this might be quite effective.

Those Dreadful Drews (price 15 cents) by Helen Morrison Howie relies on extremely clever dialogue to cover up the thinness of action. The cast calls for six women who, if skillful, could get a great deal out of the talk.

The Sophomore (price 25 cents) by Edwin Bateman Morris is a conventional college play with considerable comedy of a farcical nature and enough romance to relieve it. Various theatrical devices are resorted to. Amateurs may find this play practicable.

The Reckoning (price 25 cents) by B. L. C. Griffith is a highly conventional and rather tedious drama with all the regulation villains, injured ladies, and youthful lovers. Its only fault is a lack of freshness of theme.

Home's Ties (price 25 cents) by Arthur Lewis Tubbs is a harmless, episodic, sentimental narrative in which nothing much occurs. The chief interest for actual presentation would lie in the character work, for all of the cast are firmly individualised.

THEATRE LEGISLATION IN PENNSYLVANIA

A bill has been introduced into the Pennsylvania Legislature making the presentation of a "sacrilegious or immoral play" a misdemeanor, punishable by fine or imprisonment.

In all cities except Philadelphia, Pittsburgh, and Scranton the number and width of passageways in theatres, opera houses, moving picture establishments, etc., would be regulated by a bill which Frank Gray, of Philadelphia, has presented in the State Legislature. In addition to the old law's requirements for safety, Gray would have one centre aisle four feet wide, where the rows contain eight seats or less; one four-foot centre aisle and a two-foot aisle along each side wall, where a row contains from eight to twelve seats; a four-foot centre aisle and a three-foot aisle along each side wall if a row has twelve or less than twenty seats, and if there are twenty or more seats in a row there must be a four-foot centre aisle and two four-foot side aisles, or at least one four-foot aisle for every twenty seats or parts thereof.

GRAND OPERA FOR WORKING PEOPLE.

The management of the Metropolitan Opera Company announces that arrangements have been completed whereby a new departure in its activities is to be made. An effort will be made to enable wage earners to enjoy grand opera at prices within their reach, and to this end the directors have concluded that there shall be set aside on several evenings and matinees each week part of the tickets not regularly subscribed for, to be sold to wage earners exclusively at greatly reduced rates.

Julius Hopp, the organizer of the East Side performances at the New Theatre, is in charge of these arrangements and has perfected an organization which affords complete security against such tickets getting into hands other than those for whose benefit the reduction in price is intended.

LONDON STAGE NEWS

THEMES DISCUSSED BY PLAYS THAT HAVE RECENTLY PLEASED LONDON.

The Witch—The Pride of Life—The Little Stone House—The Passing of Talma—Sumurun—Opera—The Sedan Chair—Sir Herbert Tree, the Bourchiers, and Shakespeare.

London Stereo. Co.

VIOLET VANBRUGH

LONDON, Feb. 11.—The Witch, written by H. Wiers Jennsen, translated by John Masefield, and produced by Lillah McCarthy at the Court Theatre on Jan. 30, gives a dramatic picture of sixteenth century life in Norway. Miss McCarthy plays the title-role, Anne, the daughter of a witch, became the wife of a minister who saved her mother from burning. Oppressed by the fear that escaping the flames on earth has condemned the old woman to everlasting torment, the minister finally tells his wife of her ancestry. To try her own skill, Anne wishes the minister's son to fall in love with her. This duly happens. Then she brings death on her husband, and at last turns a raving lunatic at the moment when she denies her complicity. Numerous harsh—not to say repellant—scenes mark the narrative, and cause some wonder that the play was ever licensed. Miss McCarthy's work impressed everybody by its electric force.

The Stage Society, which evades the censor by private performances, gave a triple bill on Jan. 28 and 29. The Pride of Life, by Ashley Dukes, opened the performance. A young dressmaker, armed with letters, called upon the writer to demand marriage. The man's sister, an ultra advanced idealist, assured the girl that the man wasn't worth marrying and aroused the girl's ambition to live her own life for all it was individually capable of yielding. The man, without understanding the change in the weather, is deeply thankful for it.

The Little Stone House, the second play of the society, is by George Calderon, a promising young writer. An old Russian peasant had painfully accumulated her scant savings for twenty years to build a tomb over the grave of her murdered son. Just as her task was accomplished her son turned up alive: he had been the murderer, not the murdered. The mother refusing to believe his story, turned him over to the police, thus sacrificing her own son to her ideal. Truly, a Titanic theme.

The third episode, The Passing of Talma, written by Armin Friedman and Alfred Polgar, and translated by H. A. Hertz, was a theatric, histrionic exercise of little value otherwise. It showed the great Talma living a life of pretense until his last breath.

Max Reinhardt, the eminent German stage-manager, has shown English spectators at the Coliseum a few things about stage artifice that have fascinated them. The story of Sumurun, with its intricate and complicated love affairs, doesn't matter much, but the curious Oriental atmosphere hypnotizes everybody in the theatre. The flowery path, on which the actors appear, is a device borrowed from Japan, but it fits into the Indian story without marring the homogeneity of effect. Herr Reinhardt speaks with becoming modesty of his share in the dance-poem, but without his hand to direct the beauty of the strange production would doubtless lose some of its bloom.

Marie Bremer has been giving Wedding Bells and La Pompadour at the Savoy. They are by Emmanuel Moar, a Hungarian composer. The Beecham Opera company has sung Tannhäuser in tabloid form at the Palladium. If the public is not operatically elevated no blame can attach to these producers. They are paving the way for the optimistic Mr. Hammerstein, of New York.

Marie Corelli is said to be writing a one-act drama on the suffrage question, for production at the Hippodrome. The name chosen is The Sedan Chair. Miss Corelli is going to select the cast and superintend rehearsals. This is her first attempt in drama, and she seems inclined to make it the last also.

All That Matters, a comedy by Charles McEvoy, was produced at the Haymarket on Feb. 8. Although it proved to be not much of a play, the audience was disposed to treat Phyllis Neilson Terry kindly. Others in the cast were Norman Trevor, Lyall Swete, Charles Frank, Helen Haye, and Fisher White. The narrative tells of an engagement broken off because of a misunderstanding, and of a financial match arranged by sordid parents. The tide on the Dorset coast finally settled matters all around by imprisoning the separated lovers in a cave, and by amusing the spectators at the obviousness of the stage device.

Maud Allan at the Palace is interpreting Chopin, Grieg, Debussy, and others with her customary success. The most popular dances were the Dryad movement, by Sibelius, moment musicale by Schubert, and parts of the Peer Gynt suite. Another dancer at the Hippodrome has recently created a sensation in her new and voluptuous version of the Salome story. She sinuously undulates over the scene and the scenery in a fashion that shows her no mean acrobat.

Dr. Hans Richter, the Wagnerian conductor, will retire from professional life in the Spring, owing to ill-health. He will live in Germany to carry on some literary work.

At Sir Herbert Tree's banquet in Cardinal Wolsey's Hall, Sir Herbert presented to Arthur Bourchier and his wife, Violet Vanbrugh, a silver salver as a memento of their association with the success of Henry VIII. Mr. Bourchier replied gracefully, saying that his determination to go on the stage dated from the time when as an undergraduate at Oxford he saw Sir Herbert play Iago. Mr. and Mrs. Bourchier will remain with Sir Herbert Tree through the season.

On Feb. 3 Mr. Bourchier lectured at Oxford on "Some Reflections of the Drama and Shakespeare." Sir Herbert Tree accompanied him.

Werba and Luescher announce that they will bring Christie MacDonald to England next year in The Spring Maid, the musical comedy which has been so popular in New York this season.

JASPER.

THE NEW THEATRE.

Plans for the New Theatre remain very much up in the air. The Executive Committee met on Feb. 16, but Roger Winthrop, the secretary, has announced nothing yet. When the subscription season closes on March 25, and the players are disbanded on April 8, the building will probably be closed, although various dramatic stars and their companies are available.

What will happen to the building is purely a matter of conjecture. It is likely to be used neither for light opera nor for dramatic performances by the present proprietors. No other site, however, has yet been selected for a smaller New Theatre, nor has any disposition been made of the present playhouse.

THE CORONATION CHANTECLER.

Maude Adams will not play Chantecler in London during coronation week. Charles Frohman is considering an offer from Madame Simone Le Bargy, the hen pheasant of the original production at the Theatre Porte Saint Martin, who wishes to assume the title-role in English. She has already played L'Adversaire in English under the management of George Alexander at the St. James' Theatre, London. As Mr. Frohman has not announced his decision, Madame Le Bargy is still only a possibility for the London Chantecler.

ANN MURDOCK
In "Excuse Me"

NANCY BOYER.

Nancy Boyer is one of the most popular of traveling stock stars. Her repertoire for this season consists of six plays, widely different in character, which offer the versatile little star an opportunity to display the range of her ability. Miss Boyer always appears in a number of recent Broadway successes, thus giving her clientele throughout the country a chance to see those plays on which Broadway has put its approval, shortly after their New York run. This year Miss Boyer's repertoire consists of Channing Pollock's The Little Gray Lady, The Prima Donna,

Topping.

Bronson Howard's The Young Mrs. Winthrop, Fanchon the Cricket, Avery Hopwood and Channing Pollock's Clothes, and Mrs. Fiske's success, Leah Kleschna.

DEATH OF WILL H. MYERS.

After an illness of about a year, during most of which time he was confined to the house, Will H. Myers, proprietor of the Grand Opera House Stock company, playing a season's engagement at the Grand Opera House, Reading, Pa., died at his residence, 2227 North Howard Street, Philadelphia, on Tuesday evening, Feb. 7.

Mr. Myers, for many years a prominent performer on the vaudeville and legitimate stage, was latterly interested in the capacity of producer and manager, directing the destinies of his daughter, Irene Myers. Although able to be about, he was obliged to relinquish many of his duties, and for this reason remained to some extent out of stage activity. Cirrhosis of the liver and dropsy were the immediate causes of his death.

The funeral was held from his late residence on Sunday, Feb. 12, the Rev. Mr. Stotman, of the Episcopal Church officiating. James McCool, of the team of Dooin and McCool, sang a solo. Clarence Marks, Vaughn Comfort, and two others of George Evans' Minstrels, rendered quartette selections. The entire Grand Stock company attended, as did many of the profession. The floral tributes were numerous and beautiful. Mr. Myers, who was forty-five years old, is survived by his widow, Helen Richardson, and Irene Myers, both members of the Grand Stock company.

DR. COOK'S MISSION.

Aided by a series of moving pictures descriptive of his journey from Etah to a place more or less distant from the North Pole, Dr. Frederick A. Cook made his initial vaudeville appearance at the Manhattan Opera House Feb. 13. The most startling content of Dr. Cook's lecture was his statement that the reports of his admitted doubt as to his having reached the Pole were false. His attack on the "Arctic Trust," as he called those whom he blamed for depriving him of deserved credit, was received by jeers and laughter. Dr. Cook asserted that his vaudeville appearance was made gratis; that he received not a cent from William Hammerstein in whose house he appeared. He simply wished to place himself in the right light before the public.

CELLULAR INSTRUCTION AT CORNELL.

The Cornell martyrs who recently suffered incarceration as a result of rioting in a local temple of moving picture art, are being instructed in various unusual branches. Strenuous efforts are being made to liberate Sidney Sichell, who appears to have been a more or less innocent victim of the rage of the police force. On Feb. 10 a petition for his release was taken to Governor Dix at Albany.

Bert Leslie Lew Fields Gertrude Quinlan Lillian Lee Edith Frost Ethel Johnson

HENRY PECK DECIDES TO START FOR NEW YORK

From "The Hen Pecks" at the Broadway

EXIT THE SPECULATOR

The Mayor Signs an Ordinance Prohibiting Sidewalk Operations in Theatre Tickets.

The New York Board of Aldermen on Feb. 14 unanimously passed an ordinance intended to abolish the ticket speculators who infest the pavements outside popular playhouses. The essential part of the ordinance reads:

No person shall conduct on or in any street in the city of New York the business of selling or offering for sale any ticket of admission or any other license, contract or right of entry to any performance or exhibition in or about the premises of any duly licensed theatre, concert hall, place of public amusement, circus, common show or any place of public amusement for which a license is not required by law. Nor shall any person solicit by words, signs, circulars or other means any person to purchase any such ticket upon any such street.

A violation of the law is punishable with a fine of $10 or ten days' imprisonment.

Alderman Dowling related his own experiences with calumnious gentry of the sidewalk, and pointed the moral by adding that he didn't relish insults free gratis for nothing without charge. Alderman Fagan associated himself with the sentiments of his confrere, and desired to eliminate speculators from the sidewalks to see whether or not managers would permit them to operate in theatre lobbies. Alderman Becker saw no more reason for permitting speculators than other unlicensed merchants on the curb. Aldermen Mulhearn and Kenney suggested that the box-office price of tickets should be stamped upon them.

Although speculators were allowed to circulate about the floor among the board during the discussion, they were unable or unwilling to organize any opposition, and the bill was passed. Mayor Gaynor signed the bill Feb. 16, which means that it will become a law in thirty days.

Charles Burnham, president of the Association of Theatre Managers of Greater New York, and Lee Shubert expressed themselves as particularly gratified by the action.

The regulation of standees in theatres was left over for future consideration. Alderman Levine filed with the report of the Law Committee a letter from Percy Williams, the vaudeville manager, regarding the matter.

One of the most active of managers against the speculators is Marc Klaw, of Klaw and Erlanger. Mr. Klaw has consistently advocated a measure like the one passed by the Aldermen. He thus expressed himself upon the matter as it stands:

We have heard there is a group of gamblers backing the speculators for the purpose of keeping up the fight as long as possible, and we expect there will be opposition to the enforcement of the ordinance after it has been signed by the Mayor. A test case will be brought by the speculators undoubtedly, and there will probably be an attempt to prevent the enforcement of the law while the case is in progress. However, I do not see how an injunction can be obtained until after the case has been tried.

The existence of sidewalk speculators in New York—the only city in the world where they are permitted—has brought a great deal of suspicion on the theatre managers, who have been accused of "standing in" with these men. Perhaps some of them have been guilty, but you cannot very well blame a manager for wanting to get some of the profits if some one is going to make money out of ticket speculating.

However, the presence of the speculators on the sidewalks has injured the theatrical business here, because many of the theatregoers have been charged too much for their seats. For example, The Merry Widow ran two years in London, but had only one year in New York, a much better theatrical centre, because here people were compelled to pay $4 or $5 for seats that they should have been able to obtain for $2. It is impossible for the theatre manager to prevent the speculators from buying tickets at the box-office, because the speculators send all sorts of messengers and the treasurers cannot recognize them all.

Heretofore, when we have attempted to have some ordinance passed to do away with speculators we have failed, in a way, to get the support of the public. They haven't attended the public hearings and haven't shown the interest in the subject that we might have expected. This year, however, the support of the Merchants' Association was promised in case it were needed. In response to a letter from me the association said that its members were heartily in accord with our efforts and would do what it could to assist us.

There seems to have been a sort of sentimental feeling on the part of the police and the magistrates and others over the speculators. The argument has been advanced that the only people who suffer are the rich, who do not mind paying exorbitant prices for tickets, and that the speculators should not be deprived of a means of livelihood. This, of course, is a mistake, for the speculator does a large part of his business in the cheaper seats. On a holiday, for instance, you will find that the speculators have done their best to get the 50-cent balcony seats to sell again at 75 cents or $1 to the people who have not had the time to go to the theatre to obtain tickets in advance. No, the poor man who gets a chance to go to the theatre only a few times a year is just as hard hit by the speculator as the man who wants an orchestra seat and cannot find one at the box-office.

I can think of only one class of people to whom the speculators are a convenience, and these are the folks who have late dinners and come to the theatre after the first act begins, without caring what they have to pay.

Speculators have hurt the theatrical business in another way than by overcharging. On a stormy night, for example, when they are likely to get "stuck" with unsold tickets, they offer them at prices lower than the box-office rates, and in that way not only directly injure the box-office but give the public a bad impression.

When the Mayor signs this ordinance and it goes into effect it will be "up to" the police to enforce it. The theatre manager cannot do it. He cannot take action against every individual speculator whom he catches breaking the law. That is out of the question. And we shall also discover who are the managers, if there are any, in association with the speculators. The manager who permits a speculator to sell tickets in the lobby of his theatre will simply prove himself guilty of having a share in the speculator's profits.

Moffett, Chicago.

LELIA SHAW

LELIA SHAW.

Lelia Shaw, who has won a remarkable following in Chicago as leading woman at the Marlowe for several seasons, is a young English woman who, like many actors from her country, has found that America is a land of success. She has been starred in The Man from Mexico and other productions. At the Marlowe her strong hold on the admiration of the patrons is due to her intelligence and capability in acting, her fine appearance, and to the elegance of her costumes. The good taste and richness of her gowns and hats have been the cause of several references to her in the local press as the best dressed leading woman in the city for many seasons. She was highly praised as Leah Kleshna and Cyprienne in Divorçons. Her portrait is carried on this page.

THE RISK OF SPECULATION.

Henry Gill and Harry Martin, ticket speculators, were haled into the night court, Feb. 13, where they were fined $10 each by Magistrate Appleton for disorderly conduct. Gill was charged with annoying persons entering Carnegie Hall and Martin was accused of seizing persons entering the Liberty Theatre.

PERSONAL

White, N. Y.

NIELSON.—Christine Nielson's farewells are becoming as numerous as Madame Bernhardt's, with this difference, that the intervals between Miss Nielson's announcements are scarcely sufficient to obliterate their memory. Not more than four weeks ago Miss Nielson retired from the prima donna role of Two Men and a Girl with the intention of devoting herself to social duties, but was persuaded by William A. Brady to vary the monotony of a purely social programme with a few professional appearances. Wherefore Miss Nielson is alternating with Louise Gunning in The Balkan Princess, singing the leading role at Wednesday and special holiday matinees.

MANTELL.—Leading actors and actresses are taking much interest in the growth of academic recognition of things theatrical, and are furthering the cause of the drama by active participation in university dramatics. Following the example of Maude Adams, who gave a special performance of What Every Woman Knows in New Haven in April, 1909, for the benefit of the Yale Building Association, Robert Mantell gave a performance of Richelieu in New Haven on Feb. 20 for the same purpose. The association plans a theatre devoted to Yale dramatics and musicales, and is raising the necessary money. It is expected that other players will give similar performances, which are entirely under the auspices of Yale University, and the entire proceeds of which go to the building fund. Thus are members of the profession themselves performing for dramatic art the services which are rendered the other allied arts by the patrons of those arts.

NAZIMOVA.—Alla Nazimova, who was transplanted from the Yiddish to the English-speaking stage by Henry Miller, has come under the direction of Charles Frohman. Madame Nazimova first appeared in this country in the company with Paul Orleneff and a number of Russian actors presenting dramas by Ibsen, Gorky, and other European playwrights. Among the plays given was Gorky's The Chosen People, which had been forbidden by the Russian censor, and for the American production of which Orleneff ran into trouble on his return to Russia. Madame Nazimova did not return to her native country, but began to study for the English-speaking stage, and made her debut in English in The Doll's House during the season of 1906-1907. As yet Mr. Frohman has made no plans for his new star.

ABOTT.—Bessie Abott, the grand opera prima donna, who was to have starred in Pietro Mascagni's Ysobel, is consoling herself for that composer's unfortunate attitude which resulted in the cancellation of the production by the Lieblers, with a concert tour in association with David Bispham, the baritone, and under the direction of Loudon Charlton. The first joint recital will be given in March. Miss Abott will be heard in a group of English, French, and Italian songs. Next season she will star in Victor Herbert's operetta, Trilby, which was originally intended for Fritzi Scheff.

BURKE.—Billie Burke, during her engagement at the Lyceum, offered her audiences two surprises, the first being the introduction of the playlet, The Philosopher in the Apple Orchard, as a curtain raiser for Suzanne, several weeks ago, and the interpolation of a new song, "Return to Me," in the second act of Suzanne Thursday night. Miss Burke accompanied herself on the piano. The delighted audience, many of whom were unaware that Miss Burke is a graduate of musical comedy, heartily applauded the innovation. This is the second time that she has sung in public in America. On the first occasion, which was at a benefit given last year by Miss Burke for the Art Workers' Club for Women of the Stage and Studios, she sang "My Little Canoe," the song which she sang with so much success in the London production of The School Girl several years ago.

THE WINTER GARDEN.

An Amusement Resort of Novel Character for This Metropolis to Open in March.

The new Winter Garden, which is to be operated under the management of the Shuberts, is located just above Fiftieth Street. The main entrance is on Broadway, but the building runs completely through to Seventh Avenue, with the stage entrance and numerous exits from the orchestra floor on that side of the structure. The house was built by John McKeefrey, and William Albert Swasey was the architect. A cut of the new structure will be found on page 13 of this number of THE MIRROR.

The Broadway front of the Winter Garden is of a plain gray stone effect. The architecture is of Colonial design, with five pilasters rising the height of the two stories of the building and supporting a high peaked cornice. Five mahogany doors, separated by the pilasters, open from the sidewalk directly into the playhouse lobby, which is finished in marble. The box-office is on the left. The lobby is very roomy, being twenty-five by seventy-five feet.

Inside the auditorium the garden effect is striking. The walls throughout are finished in lattice work actually done in plaster, but having the exact appearance of the wood lattice, which one associates with climbing vines or the Summer house. The ceiling is also of lattice work. The "sky" is visible through the interstices of the ceiling, and, though necessarily artificial, is of such a genuine sky blue as completely to deceive spectators.

The roof above this canvas "sky" is a series of skylights, which can be thrown open on hot nights, so that the auditorium will be practically open to the real sky.

The Winter Garden will be lighted from above, most of the lights being above the latticed ceiling, carefully concealed, but shining down through the myriad of little apertures. The five big trusses which support the roof will also be studded with several hundred electric lights, like stars.

The color scheme throughout is old ivory and gold, the old ivory being used for all the lattice work. These tints are used on the walls, the ceiling, the fronts of the boxes, and around the proscenium arch. The box fronts are also elaborated with scroll-work of garlands and vines. The proscenium decorations will be garlands of leaves and vines, interwoven with various fruits, all painted in their natural hues. The drop curtain will be of heavy rose-pink plush. The chairs are of bronzed metal work with rose-pink upholstering.

One of the special features is the promenade space, which on the orchestra floor is sixteen feet in width behind the rear row of seats. This space is separated from the orchestra by a row of pillars. This lower floor accommodates 1,000 seats. There are no boxes on the level of the orchestra floor.

On this ground floor, at the Broadway side of the Garden, there is a large smoking room, with a service room and bar adjoining. This is finished in marble wainscoting with a painted frieze. Doors from the smoking room open directly into the lobby, into the auditorium, and onto the street.

There is but one balcony, which is reached by wide staircases from both sides of the orchestra floor. The front of this balcony is devoted exclusively to a row of twenty-one boxes, flanked at either end by two additional big stage boxes. The balcony promenade space has width of twenty feet.

On the Broadway side, occupying the space above the ground floor lobby and smoking room, is a commodious refreshment room, where tables will be placed and patrons may be served as conveniently and comfortably as in a regular restaurant. The special decorations of this room are in blue, and the effect is Dutch. There are also balconies which will be turned to practical use during the Summer months for the convenience of patrons who prefer eating and drinking in the open air. The balcony seats 800.

The Winter Garden is absolutely safe. It is only two stories high and reaches through from street to street. On the Seventh Avenue side, upstairs, there are four wide exits onto a large iron balcony, from which there is a staircase direct to the sidewalk. On the Broadway side there are equal exit facilities onto the refreshment room balconies, only one story above the street, within reach of short ladders. There is a special exit from the balcony floor directly down a wide flight of stairs to Broadway, without going through the lobby or any other part of the house. There are also two main stairways to the orchestra, and stairways from the boxes at both sides of the house. On the ground floor the exits to both streets are so wide and numerous that a crowded audience could leave the structure just as quickly as if the building were not walled in at all.

The stage of the Winter Garden, which is destined to accommodate productions of the greatest magnitude with the most elaborate and complicated scenery and properties, is thoroughly equipped for any emergency which may ever arise. With the exception of the Hippodrome, it is the largest stage of any New York playhouse. The dimensions of the stage are 55 feet in depth by 116 feet in width. The proscenium arch is 50 feet wide and 30 feet high. The gridiron is 80 feet above the stage level.

The star dressing room is on the stage level. The other dressing rooms, fifteen in number, are all upstairs in several tiers. They are spacious and will accommodate a company of hundreds and have all the latest sanitary conveniences. There are no dressing rooms under the stage. Fire escapes are accessible from every dressing room.

The Winter Garden will be opened during the week of March 6. J. C. Huffman and William J. Wilson will be the stage directors. Arthur Voegtlin has entire charge of the painting and building of scenery, and Melville Ellis will do all the designing and executing of costumes.

MAUD GILBERT

Benge, N. Y.

Maude Gilbert, the critics agree, is doing the best work of her career as Celia Sinclair in I'll Be Hanged if I Do, in support of William Collier, at the Comedy Theatre. Celia Sinclair is the girl whom Percival Kelly (William Collier) let wait at the church.

TWILIGHT AT THE METROPOLITAN.

The management of the Metropolitan Opera company has decided to produce Twilight, the one-act English opera, by Arthur Nevins and Randolph Hartley, at the Metropolitan Opera House, some time in the latter part of March. Riccardo Martin, Herbert Witherspoon, and Johanna Gadski will sing the roles and Alfred Herts will conduct.

Twilight is described as a one-act opera in three pictures. Between the pictures will be dark changes of scenery, during which the music will go on, and there will be no curtains. The story is placed in the Western backwoods of America in war time.

In the first "picture" a girl beseeches her lover not to leave her to go with his regiment. The scene is a woodland, and twilight falls with the pair in one another's arms, while distant drum-beats from the passing army call the lover to war. The girl has been compromised, and in the second scene, which is the interior of her father's cabin on the same night, she questions her father about motherhood and learns for the first time the obliquy in her situation. Her lover, going by with the troops, looks in to say farewell and she beseeches him to marry her at once, but the father, coming back unaware of the situation, sends the young man off to his duty.

The girl then resolves upon suicide, and the third picture shows her dead at dawn beside a woodland stream. The lover has reconsidered, and coming back finds her lifeless. He tells her father that he is to blame and wishes to kill himself also, but the father puts the blame upon his own failure to enlighten the girl and sends the lover off to meet his fate in battle.

NEW YORK PREMIERES.

Charles Cherry in Seven Sisters at the Lyceum, Victor Moore in The Happiest Night of His Life at the Criterion, and William Courtenay in Homeward Bound at the Daly's were Monday evening's openings. The three plays will be reviewed in next week's issue of THE MIRROR.

Everywoman, Walter Browne's symbolic play, will come to the Herald Square Feb. 27, at which time The Balkan Princess, now at the Herald Square, will replace Marriage à la Carte at the Casino. Marriage à la Carte on that evening will open in Boston. Also on Feb. 27 the New Theatre will produce Mary Austin Hunter's new Indian play, The Arrow Maker.

The Pink Lady, Klaw and Erlanger's latest production, will come to the New Amsterdam Theatre on March 13, after a four weeks' stay at the Forrest Theatre, Philadelphia. The new musical comedy is the work of Ivan Caryll and C. M. S. McLellan. The story is from the French farce, The Satyre, by Georges Berr and Marcel Guillemand. Among the principals of the large cast are William Elliott, Frank Lalor, Craufurd Kent, John Young, Hazel Dawn, Alice Dovey, Olive Depp, Trixie Whiteford, Ida Adams, Alma Francis, Alice Hegeman, Louise Kelley, Florence Walton, Erminie Clark, and Eunice Mackey. The offering has made a big hit in Philadelphia.

THE GAMBLERS TO LONDON.

Charles Klein, author of The Gamblers, has announced that Lewis Waller, the well-known English actor-manager, will produce his play, which is now running at Maxine Elliott's Theatre, in London about the first of June. Henry Arthur Jones will "English" the play, and Mr. Klein himself will direct the rehearsals.

AT THE THEATRES

NOTE.—As this number of THE MIRROR *went to press in advance of the usual time, on account of the holiday (Washington's Birthday) on Feb. 22, reviews of the Monday night productions are deferred until next week.*

GARDEN—MATHIAS GOLLINGER

Play in four acts, by O. Blumenthal and Max Bernstein. Revived on Feb. 17, by Gustav Amberg.

Mathias Gollinger	Konrad Dreher
Veronika	Frau Barsch
Therese	Frl. Roland
Robert Krueger	Herr Agerty
Hedwig	Frl. Richard
Karl Krueger	Herr Heine
Friedrich Wilhelm Winternitz	Herr Bulss
Von Ramberg	Herr Froehlich
Kappler	Herr Berla
Corbinian	Herr Lippich
Mali	Frl. Froehlich
Taset	Herr Bogdan

The appearance of Konrad Dreher at the Garden Theatre in a role which he first played in New York two years ago was the signal for an expression of popular approval among his theatregoing countrymen in the city. The audible and visible testimonials of the regard in which he is held in this country must have gratified the actor no less than his work pleased the audience.

The commendation of the audience was well bestowed. Konrad Dreher has not materially altered during the interim of two years; he impersonates the droll Muenchener brewer with the seasoned assurance that comes of long experience and with the resourcefulness that marks the intelligent actor. Although Mathias Gollinger is a character role requiring bluff comic methods, there are brief scenes toward the close of the play that permit a display of serious accomplishments. Herr Dreher was quite as much at home in these bits as in the comedy—nor did he find it necessary to distort the picture to obtain his graver effects. From beginning to end he was the same well meaning, simple-minded man, garbling his German and his good intentions with equal skill.

The comedy, which depends more upon lines than upon situations, was usually well conceived by the company, although none played with the assurance of the star. Herr Heine should be commended for thoroughly consistent and clever support. Frl. Roland presented a pretty picture of a loving daughter and wife, and Frl. Richard had a particularly good scene in the first act. Frau Barsch was always pleasing to listen to. Herr Agerty and Herr Bules sometimes marred their acting by self-consciousness. Frl. Froehlich did her little excellently. Other roles were competently filled.

A BENEFIT PERFORMANCE.

At the Maxine Elliott Theatre on Feb. 17 a benefit matinee was given for the Downtown Day Nursery and the Catherine Lorillard Wolfe Art Students' Club. The patient part of the audience saw two short plays by Amelie Rives, and heard recitations by Mrs. Patrick Campbell and songs by Madame Alda.

Amelie Rives is otherwise known as Princess Troubetzkoy. For her Ernest Shuter staged The Kid-Faun and The King's Garden. The Kid-Faun, a one-act phantasy, was evidently inspired by the larger Faun which William Faversham is playing at Daly's Theatre. Mr. Faversham and Julie Opp, his wife, sat in a box, from where they could see more or less how they look to spectators at The Faun. This lineal descendant in the moonlit woods of Arcady, after a terpsichorean flirtation with Echo, fell in love with Chloe, a wise virgin from Fifth Avenue—or thereabouts. After discussing various topics from Colonel Roosevelt to corsets, Chloe decided to smother her jealousy of her predecessors in the Faun's affections and to stay in Arcady with him. The scene was prettily staged, and the acting as a rule preserved the spirit of the sketch. Effingham Pinto, in excessive negligee, gave an interesting illustration of how a faun might act. Ann Swinburne exchanged repartee prettily, and Eleanor Cleveland did the echoing well. The cast follows:

The Kid-Faun	Effingham Pinto
Chloe	Ann Swinburne
Echo	Eleanor Cleveland
Nymphs	Alice Morrissey, Margaret Ladd, Nancy Thompson, Anna Archbold, May Malone
Naiad	Gwendolen Valentine

Mrs. Campbell recited "The High Tide on the Coast of Lincolnshire," by Jean Ingelow, a poem which lends itself easily to declamation. Mrs. Campbell is enough of a student of the spoken word to realize the onomatopoetic possibilities of the verses, and she is enough of an artist to give them expression. For her encore she chose a translation of François Coppé's "Butterflies."

Madame Alda sang three numbers, and followed them with a short encore: "Charity," by MacDermid, "From the Land of the Skyblue Water," by Cadman, and the "Gavotte," from Manon, by Massenet. None of them made any great demand on Madame Alda's voice, but the audience enjoyed them quite as much. They are respectively characterized by purity, local color, and gaiety.

The closing number of the programme was The King's Garden, a one-act drama, by Amelie Rives. To Effingham Pinto again fell all the heavy work. Louis Valdel, the painter, refused to sell to John Carston a picture of the dead Phyllis Carston. After the older man had left, Phyllis came down from her frame to tell Louis about the King's Garden where she lived and to lead him back to it. As in the earlier sketch, the playwright's mind seemed very much set on love; at least, the play never got very far from that topic. The author recommends love as a universal panacea. Mr. Pinto's acting and Miss Cleveland's dancing were good. The cast follows:

John Carston	J. Palmer Collins
Louis Valdel	Effingham Pinto
Phyllis Carston	Eleanor Cleveland

CAUSE OF THE DELAY.

The delay in the deliveries of THE MIRROR *of last week was due to the fire, note of which was made in that number, and to an accident on the press that occurred later.*

OTHELLO AT THE IRVING PLACE.

It was an ambitious effort on the part of the players of the Irving Place Theatre Stock last Tuesday (Feb. 14) evening when they presented Othello, with Director Theodor Burgarth in the title-role. Herr Burgarth was the picture of the Moor, showing all the verve and physical strength of the dark warrior. His was the impersonation of the student; the reading of the lines was excellent, and the varying moods of Othello were clearly defined. The killing of Desdemona was capitally done without making the scene brutal.

Graceful, with youth and a pretty face as an added asset, Greta Huebler proved a charming Desdemona. Sincerity pervaded her every action, and one could not comprehend the distrust and maddening jealousy for a creature exuding absolute fidelity. Siegfried Brück played Iago with a devilish duplicity that won him properly earned encores. Cassio was creditably portrayed by Werner Franz, while F. W. Staudte was not at all convincing as Doderiguo. Dora Baegovska was at her best in her final scene with Iago and Othello.

There was no attempt at elaborateness in the scenic equipment, and while simple it was also adequate. Othello was repeated on Thursday evening. The other bills of the week were The Postilion of Lonjumeau, two performances; The Bat, two times, and one performance of Madame Bonivard.

The presentation of Martha was postponed from Friday evening to Monday, Feb. 20, owing to the illness of Werner Alberti, who was suffering from a slight attack of influenza. Die Fledermaus (The Bat) was substituted with the full strength of the singing members of the organization.

NEW THEATRES.

The Shuberts have acquired property in Forty-third Street measuring 80 by 100 feet, with the intention of building a new theatre. Operations will be carried on by the newly incorporated Forty-third Street Theatre Company.

Plans have been filed for a new theatre, fronting 68 feet on Delancey Street and 85 feet on Eldridge Street. The architect is Thomas W. Lamb. It will be used for Yiddish drama.

The lessees of the Academy of Music at Pittsfield, Mass., are to have a new house that will seat 1,500. Plans have been drawn by John Lyman Faxon.

At Fraser pier, Santa Monica, Cal., Clune, Wheelock, and Boland will build a $50,000 theatre, of Moorish design. Frank Burt will construct a new concession, The Third Degree, and Dr. Albert Le Page, of New York, will run a baby incubator.

The Elks at Santa Rosa, Cal., are contemplating a new home with a theatre in the building.

MARGARET WYCHERLY.

Margaret Wycherly, who was the Light in the original American production of The Blue Bird, will have the principal comedy part in support of Annie Russell in The Backsliders. Miss Wycherly is best known as an interpreter of poetical roles, although her long list of parts shows a wide variety, ranging from Everyman to the leading female role in The Thief, in which she has starred.

Sarony, N. Y.

AT VARIOUS PLAYHOUSES.

MAJESTIC.—The Aborn Opera company began a season of grand opera at the Majestic Monday night, the initial offering being Madama Butterfly in English, at prices ranging from 25 cents to $1.50. An enlarged orchestra is under the direction of Carlos Nicosia. Dora De Fillippe and Lois Ewell alternate in the leading role. The other roles are distributed as follows: Luzuki, Ethel Du Fre Houston; Kate Pinkerton, Zoe Fulton; B. F. Pinkerton, Henry Taylor; Sharpless, Ottley Cranston; Goro, Rudolph Koch; Prince Yamadori, James Murray; the Bonze, Saul Roselle; Yakuside, J. Bransky; Imperial commissioner, James Murray; official registrar, Adolph Sigel; Cho-Cho, Kate Regan; the cousin, Christine Durfus; the aunt, Rose Francis.

GRAND OPERA HOUSE.—The Traveling Salesman played another return engagement at the Grand Opera House last week, scoring its usual success. The cast: Mrs. Babbitt, Sarah McVicker; Mrs. William Henry Dawson, Maud B. Sinclair; Bill Crabb, George Smithfield; William Henry Dawson, Robert Dudley; Perce Bill, Richard Ogden; Beth Elliott, Gertrude Coghlan; Franklyn Royce, Percival T. Moore; Martin Drury, M. J. Jordan; Bob Blake, Frank J. McIntyre; Ted Watts, James O'Neill, Jr.; Julius H. D. Blakemore; John Kimball, Robert Dudley; Ben Cobb, Nicholas Burnham. This week, Chauncey Olcott in Barry of Ballymore.

ACADEMY OF MUSIC.—The Warrens of Virginia was the offering of the Academy of Music Stock company last week. It has been succeeded this week by a sumptuous revival of Camille.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford's removal to Mr. Cohan's new theatre has been accomplished without disturbing the run of the piece. It still continues on its merry way and will doubtless finish out the season at the new playhouse.

GARDEN.—Christen Hansen in The Gypsy Baron was the attraction at the Garden Monday, Tuesday, Wednesday, and Thursday evenings of last week. On Friday Konrad Dreher made the first appearance of his present engagement in Mathias Gollinger, playing the part again on Saturday.

HIPPODROME.—The entire circus programme at the Hippodrome was changed Monday night. The new features are the Great Albas in a sensational wire act; Armando, who presents a comedy novelty animal act; the Three Donalds, gymnasts; Erna and Jennie Gasch, women equilibrists; the Blumenfield Sisters in an equestrian specialty; the Colonials in an exhibition of physical culture; the Duffin-Redcay company in high bar acts.

NEW THEATRE.—The repertoire of the New Theatre company for the week include The Piper on Monday, Friday, and Saturday evenings; Nobody's Daughter on Tuesday, Wednesday, and Thursday evenings, and Wednesday matinee; Thursday and Saturday matinees, The Blue Bird.

WEST END.—Jules Eckert Goodman's play, Mother, with Mary Shaw in the title-role, pleased the theatregoers of Harlem last week. It has been succeeded this week by The Jolly Bachelors.

REBECCA FOR LONDON.

Sir Charles Wyndham, who has been looking over the current New York dramatic successes, is so deeply interested in the production of Rebecca of Sunnybrook Farm at the Republic Theatre, that he is arranging with Klaw and Erlanger and Joseph Brooks for the presentation of the play in one of his London theatres the latter part of April. Klaw and Erlanger and Joseph Brooks will send over the entire American company. Sir Charles thinks Kate Douglas Wiggin and Charlotte Thompson's dramatization of home life scenes particularly well suited for the Coronation period.

THE CZAR AT THE PLAY.

The Czar of Russia recently went to the theatre in St. Petersburg for the first time in seven years, and enjoyed a performance of Arsene Lupin by a French company. Extraordinary precautions were taken on the occasion, and André Brouilé, who played the title-role, had to modify some of his "business" in throwing the imitation bomb and in other details. After the play the Czar shook the actor's hand. "An energetic, long, and sympathetic handshake," the actor describes it. "One thing struck me, the Emperor's extraordinary look. His blue eyes have a look at the same time freezingly cutting and velvety. 'The eyes of a hypnotizer,' Grand Duke Boris said afterward, when I told him my impression."

HELENE ODILON'S LIFE IN A PLAY.

Helene Odilon, long famous on the German stage as a beauty, who after varying social vicissitudes was attacked by paralysis and for several years was a helpless invalid and a mental wreck, has so far recovered her mind that she is now collaborating with Otto Behrëude on a play that is said to embrace some of her own adventures. Its production in Berlin is looked forward to as containing the elements of a sensation.

A SHAKESPEARE NOVELTY.

The coronation ceremonies in London will develop a number of novelties, while adhering to ancient usage. One of the most interesting of the festivities will be the Shakespeare Ball, to be given on June 26, for which Mrs. George Cornwallis West is now making arrangements. Every one will be expected to appear in a costume chosen from among the many characters in Shakespeare's plays.

BEULAH POYNTER.

Rembrandt, N'p'l's.

Beulah Poynter is a player who seems to have all the fates on her side when she selects a role. Lena Rivers served Miss Poynter so well for four years that for a while it looked as if she would never relinquish the part. Her public demanded her Lena Rivers. This season, however, Miss Poynter, by main force, broke away from Lena and undertook the highly emotional role of June in her new play, The Little Girl That He Forgot. Her playing has not received one adverse criticism. June is destined for almost as great popularity as Lena. Miss Poynter has just produced a new comedy, The Little April Lady, a distinct addition to her former worthy undertakings. The play had its premiere Friday afternoon, Feb. 17, during Miss Poynter's engagement at the Columbia Theatre, Newark, N. J.

THE WINNETT AGENCY BUSY.

The Thomas H. Winnett Theatrical Emergency Bureau, which is not incorporated and is free to handle bookings in any part of the United States and Canada, is representing several out-of-town managers in the matter of bookings and plays.

Cato S. Keith has secured through the Winnett agency for his stock company for next season the rights to his territory for the following well-known plays: James A. Herne's Shore Acres, the late Ezra Kendall's The Vinegar Buyer, and the melodrama Her Mad Marriage. Mr. Winnett has also been commissioned to secure all the recent successes of the season for Mr. Keith's permanent stock company this Summer.

Howard P. Taylor has just finished a rural comedy drama entitled 'Way Down in Maine, and has fitted it out with a full line of pictorial paper. He has also finished a farcical comedy entitled The Family Mascot, which is now in the hands of a well-known producing manager with a view of giving it a Broadway production. Thomas Winnett is handling the affairs of Mr. Taylor, who is resting and writing at Oakland, Cal.

THURSTON'S HIPPODROME OF MAGIC.

Howard Thurston, who is at the top of his profession in this country, has met with amazing success in the Stair and Havlin theatres this season, having broken the house records for business in nine theatres previous to his playing McVicker's Theatre, Chicago, last week. Mr. Thurston's progressive and original methods have attracted thousands to the theatre who have seldom, if ever, witnessed a magic performance. Not content with what is acknowledged by all to be the greatest magic show ever presented, Mr. Thurston is having a private Pullman car constructed to carry thirty persons. His programme for next season will include the best of all the illusions now being presented in Europe, as well as several sensational effects of his own construction, in addition to his present masterpieces. Two baggage cars are required for transportation this season. His special features now include a lion, a motor car and an airship.

THE ACADEMY MATINEE.

On Thursday afternoon, Feb. 23, the American Academy of Dramatic Arts will give its fourth matinee of the season at the Empire Theatre. The programme will consist of a one-act fantasy, Shades of Night, by R. Marshall, followed by a comedy in four acts by Ludwig Fulda, entitled Friends of Youth.

THE CHRISTMAS TREE FUND.

In the Supreme Court Feb. 10 Judge Gerard signed a certificate of incorporation of the Stage Children's Christmas Tree Fund, the object of which is to establish a permanent fund for the welfare of stage children.

"THE MARRIED MISS WORTH."

Louise Closser Hale is a contributor to this year's output of literature. Her new novel, published by the Harpers, is a story of stage life founded on her own experiences as an actress, and is entitled "The Married Miss Worth."

Gossip of the Town

Edith Cline Ford gave dramatic readings at the Waldorf-Astoria last Friday evening, assisted by William P. Denike, violoncellist; Lucile Nelson in monologues, and Eva La Haye, pianist.

Nina Morris will open in a sketch, Who Shall Condemn? by John Carniol, at Hammerstein's, Feb. 28. Arthur Hoopes and Walter Hitchcock are appearing in her support.

Merle H. Norton's production of A Missouri Girl will be sent out next season by Rith and Norton, Joe Rith, manager of the production, having become Mr. Norton's partner.

Before an audience that filled the Grand Opera House, Cincinnati, on Sunday, Feb. 12, Joseph O'Meara appeared with the Cincinnati Symphony Orchestra in a reading of King Robert of Sicily. The poem has been given only on a few other occasions with orchestral accompaniment.

The Shuberts entertained about four hundred children from various New York charitable institutions at the Hippodrome at the matinee Feb. 14.

Josephine Robinson Haywood, who closed recently as Mammy Jinny in The Nigger, has been engaged by Hermine Shone for a strong character comedy role in her sketch, The Little Goddess, opening in Paterson, N. J., Feb. 17.

Maud Milton sailed for London on the *Campania* Feb. 15.

Lilian Herlein has entirely recovered from her recent illness and opened her vaudeville tour in Worcester Feb. 14. She received a flattering reception.

Nora Bayes and Jack Norworth's supporting company in Little Miss Fix-It will include William Danforth, Lionel Walsh, Osa Waldrop, James C. Lane, Hazel Cox, Edith Norman, Annie Buckley, Grace Field, Harry Tilford, Queenie Emler, Bessie Gibson, and Mary Duncan.

Edgar Atchison Ely, Yvette, Al. Jobson, and Tempest and Sunshine are the latest recruits for the Shuberts' new Winter Garden.

Will H. Cressy and Blanche Dayne open at the Palace, London, July 3. Previous to this appearance they will make a preliminary tour, visiting Liverpool, Manchester, Portsmouth, and Glasgow.

Minnie Stanley has been engaged for the part of Lizzie in The Lottery Man, by Corse Payton in his Lee Avenue Theatre.

Among those engaged for Mrs. Macbeth, the spectacular travesty by James Horan, which G. Molasso is next to produce in vaudeville, are Lillian Kingsbury, Zoe Tansie, Harriet Koch, John Bennet, and A. L. Rankin.

J. B. Hollis is playing one of his usual eccentric comedy roles with Charles Cherry under the management of Daniel Frohman, at the Lyceum, in The Seven Sisters.

Gina Ciaparelli, soprano, assisted by Armando Lecomte, baritone, with Max Lebling at the piano, will give a song recital at Mendelssohn Hall on Thursday evening, Feb. 23.

Amy Grant gave a recital of Parsifal at her studio, 78 West Fifty-fifth Street, on Feb. 12.

The Squaw Man has just completed the twenty-fifth week of the present season under the management of the Wills Amusement Company and will continue through the South.

Mrs. Harry Andrews (Edna Earl), wife of Harry Andrews, director of Poli Stock, Scranton, Pa., is visiting her mother in Kansas City, Mo.

The Worcester Amusement Company announces the engagement of Sedley Brown as dramatic director of the stock company to be installed at the New Lincoln Theatre, Worcester, Mass. One big feature will be the revival of musical shows that have been successful in New York, as well as several pantomines. This latter department will be under the direction of Florence Leslie, of Los Angeles, Cal. Miss Leslie has been dancing and chorus instructor for the Belasco-Blackwood Company's as well as other big Western organizations. The New Lincoln Theatre when completed next month will be one of the finest in America, the building alone costing $245,000. It is modern in every respect, will seat 3200 people and will have elevators to top family circle.

Louis Kelso, for two years the featured member of The Honeymoon Trail, has left the company and is due in New York soon. Arline Rolling (Mrs. Louis Kelso) will remain with the company as prima donna.

Ned Finney has been forced by illness to cancel all his vaudeville engagements. He is suffering from heart trouble, which caused a breakdown in Boston.

Among the most recently elected members of the Hungry Club are Georgia Caine, Mildred Holland, Dr. Ida C. Nahm, Edmund Breese, and Master George Clarke, of the New Theatre company.

Helaine Hadley has signed with A. C. Dorner, who will feature her in stock productions, opening in Taunton, Mass., on Feb. 20. Others signed for the same company are W. D. Stedman, leading man; H. Harry Hoy, Jeannette Connor, Gladys Fairbanks Murray, Marry Murillo, and Maurice Jenkins. This strong combination will be controlled by the Dorner-Shannon Company (Inc.), who have several stock houses to operate. Frank Shannon was in the city a few days ago and completed arrangements with A. C. Dorner, who will be the general manager of the company.

Louisville, Ky., it is announced by Katie Strauss, will have a new stock company headed by Lillian Kemble and Charles Mackay, which will play a Spring season.

The Temple Players, at the Temple Theatre, Camden, N. J., are pleasing their audiences. As Helene in Langdon McCormick's pastoral drama, Adra Ainslee opened with this company on Monday. Miss Ainslee's success was immediate. J. Harry Jenkins and Grace Covert also opened in this bill.

Willard Mack, Maude Leone, James Rennie, and William Donovan, all of the Mack Stock company, Salt Lake City, have left Salt Lake City to appear in Duluth, Minn., in stock.

Nellie Battelle, of the Music Hall Stock company, South Norwalk, Conn., who has been seriously ill, has rejoined the company. Mary Cecil played roles during her absence from the cast.

Harry J. Leland closed a long engagement with Kirk Brown company recently at Newark, O., having been engaged to direct the Parletto and Sherman's permanent stock company at the Lyric Theatre, Calgary, Alberta, Canada. Mr. Leland has been engaged for a season of fifty-two weeks.

Anna Kilduff has joined the Vaughan Glaser St. Elmo company to play the part of Agnes Powell.

Bowersox, Dayton, O.

HOWARD THURSTON "SETTING UP"

Showing the paraphernalia of a modern magician

NETTIE LOUDEN.

Foto, St. Louis.

Nettie Louden is pictured above as Anna Livingstone, the character in which she appeared with Beulah Poynter in Lena Rivers for four years. At present Miss Louden is playing the part of a small boy, Bennie Holley, with Miss Poynter in The Little Girl That He Forgot, and has just originated the role of a colored child in Miss Poynter's new comedy, The Little April Lady. Miss Louden has been very successful in child parts, and Miss Poynter speaks most flatteringly of her work.

MAN TO MAN.

Frank Keenan produced Oliver White's one-act sketch, Man to Man, at the Fifth Avenue Theatre, Feb. 15. The cast:

Jim Drab ..... Mr. Keenan
Thomas Graceman ..... Robert Cummings
Dr. Brooks ..... George C. Pearce
Miss Truman ..... Sadie Williams

The playlet is serious, not containing an element of comedy, but so intensely dramatic and so earnestly acted that an audience is held completely interested by the pathos of the story and Mr. Keenan's splendid work. Jim Drab is an East Side man, extremely poor and forced to live in Graceman Lodge, a disease-breeding tenement which the owner, Thomas Graceman, refuses to renovate. Graceman's son lies ill of diphtheria at their Riverside Drive home. Drab's daughter is sick with the same disease at their shack. Graceman and Drab meet at Dr. Brooks' office and exchange confidences without knowing each other. The doctor telephones into his office to know what calls he may have to which he may attend on his way home. The two men grab for the 'phone and a fight ensues. Drab overcomes Graceman and forces him into another room. A few minutes later the telephone again rings and Drab is informed that his child is dead. He starts to leave just as the doctor enters and tells h'm that his child's life is saved. Drab then understands that Graceman telephoned the falsehood from the other room. He is about to attack Graceman when the doctor informs him that Mrs. Graceman had saved the little girl. As Drab goes out he hands Graceman a tiny bouquet of violets, which he had purchased for his little girl, to be given to Mrs. Graceman.

Mr. Cummings and Mr. Pearce are capital, although they must bend to Miss Williams in the matter of distinction. Her playing is clean-cut and convincing. Mr. Keenan's make-up is a triumph of realism, with a sallow face, shabby clothes and stooped figure, and his interpretation of the man, aged by trouble and poverty and broken in everything but will, is a remarkable impersonation. Mr. Keenan's sincerity in his work is evident from the respect with which he treats the intelligence of his variety audiences.

BRISEIS.

Marked interest is manifested in the first performance in America of Chabrier's opera Briseis, which will be given in Carnegie Hall Friday evening, March 3, by a cast of well-known artists with the MacDowell Chorus under Kurt Schindler, assisted by the Philharmonic Society under Gustav Mahler. This work of Chabrier's was first performed at the Lamoureux concerts in Paris in 1897 and later under Mottl at Karlsruhe. Subsequent performances were given in the Berlin Royal Opera House under Richard Strauss, the Paris Grand Opera, and the Brussels Opera. The complete name of the opera is Briseis, the Bride of Corinth. The soloists will be Madame Alma Gluck, Madame Bressler-Gianoli, Edmond Clement, Dinh Gilly, and Leon Rothier.

NOTES OF VARIOUS ACTIVITIES.

Earle Ryder, Frank Vail, and H. J. Holliday, with The Virginian at the Tabor Grand Theatre, Denver, last week, had apartments at the Metropole Hotel.

Mrs. Billy Williams, general delivery, Chicago, Ill., desires intelligence of her husband, Billy Williams, sometimes known as Billy Ward, "minstrel man, vaudeville man and temperance lecturer." Mrs. Williams is in poor health and has six children unprovided for.

DOMINION STAGE NOTES

ROBSON BLACK'S CHRONICLE OF MATTERS IN CANADIAN CITIES.

The State of Business—A Picturesque Theatre Burned—Thespians as Journalists—Obstreperous Students Rebuked—Surprising Development of Amusements Shown—A Stage Carpenter in the Air.

TORONTO, Feb. 18.—The level of Canadian theatrical business during January is unquestionably more satisfactory than south of the boundary, but here as elsewhere this will not be a record money-making season for anybody. To point to a reason is only to speculate vaguely along any of a hundred lines. However, this much is true: Canadian prosperity was never so well established nor more widely shared. Buying is active in all commercial branches; the Winter has been very moderate in most parts; no panics have threatened; and indeed it would require a deeper search than is to be gained from the surface of events to account for the falling off in theatrical patronage in all but a very few cities. The percentage of ultimate failures which have played Canadian cities during the early part of their tours has been unusually high, and the public, knowing this, has evinced a certain shyness of everything. Whether or not a periodical "tired feeling" extending over whole sections of country and directed toward the theatre, is a universal experience, I do not know, but it most certainly is being manifested in Canada at the present time. The aggregate business of the Canadian theatres this season will not in all probability equal that of last year.

Canada's newest and most picturesque theatre, the little wooden building erected by the miners at Elk Lake, in the Cobalt silver district, was burned to the ground last week, just after a motion picture entertainment had started. The audience stampeded, but nobody was injured.

The Toronto theatres were hard hit by a series of five concerts given by the Mendelssohn Choir of Toronto at Massey Hall, which attracted 16,000 people and consumed $23,000 at the box-office. No wonder there was little left for the theatrical man.

An interesting little sensation was stirred up last week during the visit of Al. H. Wilson's company here by Victor Jossenberger, the stage carpenter, completing arrangements with some of the civic controllers to make a flight in his new airship, a combination of aeroplane and balloon, from Buffalo over Niagara Falls and across Lake Ontario to Toronto.

Lawrence Solman, manager of the Royal Alexandra Theatre, Toronto, brings Tetrazzini to Massey Hall shortly.

Scarboro Beach Park, Toronto, one of the largest Summer amusement places in Canada, was sold last week. For many years it has been carried on at a loss.

For the past two years, since Canon Welch left St. James' Cathedral here to become Vicar of Wakefield, England, there has been no official chaplain for the theatres. Your correspondent is informed that the Actors' Church Alliance is shortly to appoint a successor.

The annual theatre night of the students from the University of Toronto is generally the dread of visiting companies as well as those in the audience not addicted to hilarity when a play is in progress. Five or six hundred University boys a week ago attended Edward Terry's performance of The Magistrate at the Royal Alexandra and made such a commotion as to halt the actors several times in their lines. Mr. Terry stepped to the footlights and judiciously "called them down" for their behavior.

Ten years' absence from any section of Canada would show any manager upon his return a surprising advance in the theatrical progress of the country. Here are two evidences right at hand: Galt, Ontario, has justified local capitalists in putting up a fine new theatre, and Brockville, Ontario, is having an up-to-date structure erected before next season. Both will be booked through Ambrose Small, Toronto. To the extent of her population and the wealth of her people, Ontario is one of the most enterprising and reliable theatrical territories on the continent.

A scene painting industry has been established at Toronto, the first of its kind in Canada. John McAndrews has fitted up his paint frame in the Grand Opera House, and already has turned out several orders for Canadian theatres which formerly went to New York and Chicago.

A local delegation of printers attended the performance of The Fourth Estate at the Alexandra, picking up pointers on the correct management of a composing-room.

The Toronto *News* last Saturday turned its dramatic page to a novel purpose. Instead of the various departments on the page being written by the dramatic editor, the latter utilized a band of twelve actors and actresses at the theatres to conduct the page for him. Edna Aug, of The Chorus Lady, interviewed Thais Magrane, of The Spendthrift; another player spun out an editorial; others collected notes of local interest; one interviewed a musician on the cause of music; and so on for seven columns the idea was followed, making quite a hit.

C. P. Walker, of Winnipeg, this season has a number of companies on the road, and all are reported to be doing good business.

The Kingston, Ontario, Opera House has added several sets of new house scenery.

Just two shows visiting Canada during this season that were at all objectionable," is the official announcement of Toronto's play censor, Inspector Kennedy. "The burlesque attractions have vastly improved in tone."

As a concession to the many demands of local friends, Manager Hale, of The Chorus Lady company playing at the Grand Opera House last week arranged that Berenice Parker, the understudy of Edna Aug, should take one of the leading roles for Wednesday evening, at which performance a large delegation of Miss Parker's friends were present to applaud her excellent work.

ROBSON BLACK.

Hall, N. Y.

THE WINTER GARDEN

Expected to open early in March at Broadway and Fiftieth St., N. Y. City.

(*For description, see page* 10.)

NEW AMUSEMENT ENTERPRISES.

Certificates of Incorporation Filed with the Secretary of State.

Certificates of incorporation for the following amusement companies were filed with the Secretary of State at Albany the past week:

G. and M. Improvement Company, Brooklyn, N. Y., to engage in a general theatrical and amusement business, produce and present dramatic and musical productions and moving picture exhibitions; capital, $5,000; directors: May Sherry, 2699 Throop Avenue; Joseph Grodsky, 6034 Willoughby Avenue; Charles L. Freedman, 60 Throop Avenue, Brooklyn, N. Y.

Associated Motion Picture Patents Company, New York city, to conduct all branches of the moving picture business; capital, $1,000,000; directors: William H. Stone, 126 Columbia Heights; J. Alexander Leggett, 80 Prospect Park West; Isadore Finkler, 125 Van Buren Street, Brooklyn, N. Y.

Eighty-sixth Street Construction Company, New York city, to engage in the theatrical and moving picture business in all its branches. Capital, $50,000; directors: Sol Brill, 209 West 110th Street; Benjamin S. Moss, 556 West 140th Street; Abraham Vergesslich, 203 West 111th Street, New York city.

Youngstown Park and Princess Theatre Company, New York city, to build and lease theatres, arrange for the production of plays, operas, etc., also to develop and dispose of booking agencies; capital, $2,000; directors: Henry H. Feiber, Maurice A. Shea, Charles J. Fitzpatrick, Knickerbocker Theatre Building, New York city.

The H. B. Langslow Company, Gates, Monroe County, N. Y., to manufacture devices intended for the collection of fares and fees of passengers and patrons of places of amusement; capital, $150,000; directors: H. B. Langslow, Oscar W. Guelich, Andrew S. MacDonald, Rochester, N. Y.

Baremore and Ryan, Inc., New York city, general advertising, bill posting, etc.; capital, $5,000; directors: Philip Huetwohl, 168 Dean Street; Oscar J. Herz, 11 Oakland Place, Brooklyn, N. Y.; Schuyler M. Meyer, 71 Broadway, New York city.

G. W. HERRICK.

PAUL GILMORE IN REVIVAL.

No play was ever more popular with Paul Gilmore than The Mummy and The Humming Bird. The part seemed to be especially fitted to him, for during its successful run critics all over the country stoutly affirmed his ability in this role. He will present it with himself in the leading role after a lapse of several years.

Mr. Gilmore has had a company on the road doing this play, while he has been playing the stellar role in The Bachelor.

Rida Johnson Young, the famous playwright, is preparing Mr. Gilmore's play for next season. It will be called The Man Who Would, and is a Southern story with the scene laid in Charleston, S. C.

BALLET MASTER ARRIVES.

Signor Alfredo Curti, ballet master from the Olympia, Paris, arrived on the *Mauretania* Friday, ready to begin his work with the new Folies Bergere, in Forty-sixth Street, west of Broadway. It is purposed at the Folies Bergere, which is to open this Spring, to organize a school of ballet dancing for American girls such as flourishes at the Alhambra and Empire in London, at the Scala in Milan, and in every European city of any size.

IMPENDING VAUDEVILLE CHANGES.

For several weeks a persistent rumor has circulated along Broadway that William Morris and Marcus Loew are involved in negotiations whereby Mr. Loew will take over the American Music Hall and install moving pictures and vaudeville in the theatre. Such rumors are vigorously denied from the Morris offices.

In the Supreme Court in Portland, Me., Feb. 18, the question of dissolving the Keith and Proctor partnership had its second hearing. The Keith and Proctor Amusement Company is a Maine corporation which has control of about sixten theatres. On the petition of Frederick F. Proctor for dissolution of the partnership a hearing was held in Portland, Me., Dec. 31, before Judge Peabody, who appointed Frederick F. Proctor and Sydney B. Larrabee as receivers of the company. B. F. Keith immediately filed a petition asking that the receivership be vacated. A hearing was appointed for Jan. 30 but was postponed till Feb. 18. Proceedings for ancillary receivership have already begun in New York courts and are awaiting the action of the Maine courts. The New York proceedings began Feb. 16 but have been postpond till Feb. 27.

The New York houses affected by the action are the Fifth Avenue, Union Square, Twenty-third Street, Fifty-eighth Street, One Hundred and Twenty-fifth Street, the Harlem Opera House, and Keith and Proctor's Theatre in Jersey City.

The Fifth Avenue Theatre was leased from the Gilsey estate by Mr. Proctor, but later was purchased by the International Realty Company, who canceled the Proctor lease and issued a new one to the Keith and Proctor Company. Mr. Proctor asserts that B. F. Keith is the International Realty company and in the event of the non-renewal of the lease on the theatre, which expires on May 1, the theatre will be left in the hands of B. F. Keith. Mr. Keith contends that since the company is to be dissolved he sees no reason for acquiring a new lease.

THE MONSTER ENTERTAINMENT.

The vaudeville bill arranged for the monster benefit to be given at the Metropolitan Opera House Feb. 27 is nearing completion and contains a list of names whose monetary value would run into the millions. It will be perhaps the greatest vaudeville entertainment in the world's history. As is known, the proceeds will go to the furtherance of the stage children's interests. The following persons have already volunteered their services on the bill: Caruso, Geraldine Farrar, Mary Garden, Bessie Abott, Ethel Barrymore, Emmy Wehlen, Nora Bayes, George M. Cohan, Vesta Victoria, Helen Ware, Johanna Gadski, Walter Damrosch, Viola Allen, Elsie Janis, Jack Norworth, Willis P. Sweatnam, Thomas A. Wise, W. S. Hart, Charles J. Ross, James H. Bradbury, Menifee Johnson, Frank Campeau.

ISADORA DUNCAN.

Isadora Duncan danced at Carnegie Hall on Feb. 15, interpreting various musical compositions as they were played by the New York Symphony Orchestra under the direction of Walter Damrosch. The numbers included the gigue and two gavottes from Bach's suite in D, the dance of the apprentices from Meistersinger, Liebestod from Tristan und Isolde, and the bacchanale from Tannhaeuser. Miss Duncan never had any difficulty in holding the attention and the opera glasses of the spectators, no matter how little she wore. That, at times, was next to nothing.

CHANGE IN MADAME SHERRY.

Edwin Stevens succeeded Ralph Herz in Madame Sherry at the New Amsterdam Friday night. Since Mr. Herz's defection from the cast two weks ago James Darling has been playing the role.

CHARLES T. K. MILLER DEAD.

Charles T. K. Miller, the well known theatrical man, died at 4:50 A. M. at St. Vincent's Hospital Feb. 9. On his arrival at Indianapolis in advance of Nance O'Neil in The Lily, Mr. Miller became suddenly ill. His condition grew so critical that he was removed to the hospital at once, where he died a few hours later. Upon his arrival from Cincinnati, Mr. Miller was cared for by Ad. F. Miller, manager of English's Opera House and Captain William E. English. Mr. Miller was for several years chief clerk of the old Bates House, Indianapolis some years ago and later was with the Indianapolis *Sentinel* for a while. W. G. Smythe, of the Belasco forces, arrived the following day and took charge of the body, which was placed in the vault at Crown Hill cemetery until other arrangements are made. Mr. Smythe will take the position made vacant by Mr. Miller's death.

BLANCHE WALSH ILL.

An attack of grip, from which she has been suffering for a week, compelled Blanche Walsh, who is on tour under the management of A. H. Woods in The Other Woman, to cancel her engagement in Peoria, Ill., Feb. 16. She is confined to her room at the National Hotel. No serious developments are expected.

SPOONER STOCK COMPANY.

Charles Blaney will inaugurate his five years' tenancy of the Metropolis Theatre, Feb. 27, with a matinee of Cecil Spooner in The Fortunes of Betty, the new play in which Miss Spooner has been touring this season. Thereafter she will appear from week to week in all her former successes, being supported by a stock company.

LEWIS WALLER COMING.

Charles Frohman announces that Lewis Waller, the English actor, will visit America soon under his management. Mr. Waller will appear at the Globe, London, Feb. 20, for a season in two new plays, and immediately after that engagement will come to America.

CURRENT AMUSEMENTS.

Week ending February 25.

ACADEMY OF MUSIC—Stock co. in Camille—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—4th week—26 to 33 times.
BELASCO—The Concert—21st week—164 to 171 times.
BIJOU—Henry Miller in The Havoc—7th week—50 to 57 times.
BROADWAY—Lew Fields in The Hen-Pecks—3d week—19 to 26 times.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—8th week—52 to 59 times.
CIRCLE—Closed Jan. 28.
COLONIAL—Vaudeville.
COLUMBIA—Trocaderos Burlesquers.
COMEDY—William Collier in I'll Be Hanged If Do—13th week—100 to 106 times.
CRITERION—Victor Moore in The Happiest Night of His Life—1st week—1 to 8 times.
DALY'S—William Faversham in The Faun—9th week—42 to 49 times.
EMPIRE—Ethel Barrymore in The Twelve Pound Look—2d week—9 to 16 times; Alice-Sit-by-the-Fire—9 to 16 times.
GAIETY—Excuse Me—2d week—9 to 16 times.
GARDEN—Konrad Dreher in Mathias Gollinger—3d and 4th times; Deroldela Bauer—4 times.
GARRICK—The Zebra—2d week—9 to 16 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 2d week—10 to 17 times.
GLOBE—Elsie Janis in The Slim Princess—9th week—55 to 62 times.
GRAND OPERA HOUSE—Chauncey Olcott in Barry of Ballymore—16 times, plus 8 times.
HACKETT—Overnight—9th week—58 to 65 times.
HERALD SQUARE—Louise Gunning in The Balkan Princess—3d week—14 to 21 times.
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—25th week.
HUDSON—Blanche Bates in Nobody's Widow—14th week—116 to 123 times.
HURTIG AND SEAMON'S—Gay Masqueraders.
IRVING PLACE—Martha—4 times; Hoche Politik—3 times; Die Jungfernstift—16th time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—5th week—33 to 40 times.
LIBERTY—Christie MacDonald in The Spring Maid—9th week—67 to 74 times.
LYCEUM—Charles Cherry in Seven Sisters—1st week—1 to 8 times.
LYRIC—The Deep Purple—7th week—50 to 57 times.
MAJESTIC—Madame Butterfly—73 times, plus 8 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—17th week—134 to 141 times.
METROPOLIS—Closed.
METROPOLITAN—Grand Opera co. in repertory—15th week.
MINER'S BOWERY—World of Pleasure.
MINER'S BRONX—Jardin de Paris Burlesquers.
MINER'S EIGHTH AVENUE—Big Review.
MURRAY HILL—Behman Show.
NAZIMOVA'S—Baby Mine—173 times, plus 6th week—42 to 49 times.
NEW—The Piper—15 to 15 times; The Blue Bird—149 times, plus 8th and 9th times; Nobody's Daughter—8 to 9 times.
NEW AMSTERDAM—Madame Sherry—28th week—202 to 213 times.
NEW YORK—Ella Trentini in Naughty Marietta—10th week—117 to 124 times.
OLYMPIC—Bowery Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—21st week—167 to 174 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—10th week—75 to 82 times.
WEBER'S—Alma, Where Do You Live?—22d week—168 to 175 times.
WEST END—The Jolly Bachelors—165 times, plus 8 times.

* Two performances of The Rat were given last week in place of Martha, owing to the illness of Werner Alberti.

STAGE EVENTS IN CHICAGO

George Arliss' Fine Achievement in Personation of Disraeli—The Character of Mr. Parker's Play—What the Theatres Offer and Notes of Attractions to Come—Gossip.

(*Special to The Mirror.*)

CHICAGO, Feb. 19.—Disraeli, the new play by Louis N. Parker on incidents of the life of Lord Beaconsfield, is receiving its first metropolitan performances at the Grand Opera House, with George Arliss in the star part of the title-role. There was an enthusiastic though not large audience the opening night, last Monday, and much applause followed each act. Mr. Arliss and the author appeared after the third act, and Mr. Parker made a very brief speech. The press was appreciative, giving the play some praise and the star a great deal. There are four acts. Disraeli is shown as Premier of the British Empire, in his office at his country place and in the reception hall in Downing Street. The plot concerns chiefly the coup to give England the Suez Canal. Russia is shown doing her best, through secret agents, to circumvent the shrewd Disraeli. About twenty characters are introduced, and at the close the Queen, Victoria, is just about to enter the reception hall. The Disraeli of Mr. Arliss is entitled to the special meaning of the word "created." In appearance and expression of characteristics of mind, the achievement was keen, finished, artistic. It was a study that would have delighted a Mansfield, and did delight every observer who admired the fine, true portrait. Courtenay Foote played the ingenuous Viscount Beesford, who helped the Premier outwit the Russians, and made the character sufficiently plausible, agreeable and energetic. Elsie Leslie was a prepossessing Clariesa, in love with Beesford, giving her the proper attributes of grace, youth, refinement and amiability. Margaret Dale had an effective part, Mrs. Travers, the woman agent of the Czar and virtually a spy. She invested it with satisfactory tact and unscrupulousness, besides looking the mentally alert and attractive woman indicated by the lines. David Torrance and J. L. Mackay were excellent as Probert and Hugh Meyers. Marguerite St. John played Lady Beaconsfield with just the right degree of sweetness and dignity. Alexander Calvert was measurably sly as Foljambe, and there were good bits of gardener, butler and postman by Douglas Rose, St. Clair Bayfield and Wilfred Seagram. Charles Carey as Duke of Glastonbury, Leila Repton as the Duchess, Geoffrey Douglas as Oudworth, Guy Cunningham as Lord Brooke, Josephine Bernhardt as Lady Brooke, Constance Kirkham as Lady Oudworth completed the company. The settings were all of the first class. The last scene in the reception hall was brilliant with uniforms and impressive with ceremony.

Ian Robertson and company, playing The Passing of the Third Floor Back at the Princess, have fared well in the inevitable comparisons with his brother and his brother's company at the Garrick. Ian Robertson is observed as not quite so accurately fitted by nature for the Passerby as Forbes Robertson.

Mrs. Wiggs of the Cabbage Patch is still attracting crowds in Chicago at the outlying theatres. At the National week before last Manager Barrett was agreeably surprised to find that the play had broken all the records of the house. Next week Mrs. Wiggs will be at the Crown, still filling nearly all seats. Later it will be at the Haymarket. The company is thoroughly capable, with Blanch Chapman as Mrs. Wiggs, Minnie Milne as Miss Hasy, May McManus, who used to be Asia, as Lovey Mary, Thomas Aken as Stubbins, and Chris Holloway as the "pegleg," which he finds rather strenuous at the rate of two performances a day, which were given last Saturday, Sunday, Monday and Tuesday.

After thirty-four weeks of stock the Bijou will become a vaudeville theatre, beginning Feb. 26.

Manager William Roche has an interesting list of Spring bills for the Haymarket: School Days, St. Elmo, Mrs. Wiggs, Superba, Thurston, Virginian, and Chorus Lady.

Lulu Glaser's new operetta, The Girl and the Kaiser, at the Lyric, met the approval of the critics in music and book. Miss Glaser was especially complimented for her acting, especially in the dance with the Kaiser, and Julius McVicker was admiringly observed as His Majesty.

Leila Shaw found further good chances for her abilities in the Leah Kleschna-like part of the waif in In a Bishop's Carriage at the Marlowe last week, and Albert Phillips was praiseworthy as Latimer.

When Sweet Sixteen, by Victor Herbert and George V. Hobart, at the Chicago Opera House, beginning last week, brought fourth a chorus of compliments, especially for the music. The book proved interesting with plenty of humor, and the company was a remarkable collection of pleasing actors who could sing. Eugene Cowles was the imposing central figure. He had two good songs, and the honeyed Tuesday night crowd eager to hear every note. He had to repeat them several times. Harriet Standon, pretty, graceful, and a sweet singer, was notably clever in the Shakespearean acting, a bit from As You Like It. Helen May revealed a remarkably clear, sweet voice in the song, "Rosalind," which won her several encores, and Scott Welsh was another principal, whose voice was equal to the artistic excellence of the Herbert music. Frank Doane was, perhaps, the most unassuming in lifting up his voice, but his unusual quality as a comedian overcame his vocal modesty and made his Todd a character of most reliable humor. Harrison Brockbank left a distinct impression of cleverness, and despite his few tastances of song showed he had a fine voice. Altogether, it was such a company of players as Chicago likes and the large audiences last week, following the good words of the reviews, indicated that When Sweet Sixteen's unusual worth will be fully and promptly appreciated.

One of the new ideas in When Sweet Sixteen is the number which brings back many pleasant memories of the composer's rise to fame and fortune, the eclectic number introducing some of the gems of Victor Herbert scores. The enthusiasm of the audience steadily increased, and by the time "Absinthe Frappe" was reached there had been created a kind of ecstatic mood which only many repetitions would satisfy.

Kyrie Bellew's success in Raffles continues, and the new lease of life of the star and play seems likely to be further evidenced during the engagement at Powers' which begins this week. William Bartlett Reynolds, of the Frohman staff for Mr. Bellew, has been conveyed by the tour so far that Mr. Bellew's following as a matinee idol is as big as ever, and he refers to love scenes "of the Bellew type." Who next will set a fashion in love scenes?

Ernst von Possart is opening his engagement at the Princess to-night with a fine assemblage of prominent Germans and others of Chicago's best people.

Ruth St. Denis is in the city again, at the Studebaker, where she began with an interesting Sunday exhibition of Oriental dancing.

The opening of Never Lie to Your Wife, a musical comedy with Dave Lewis as star, took place at the Whitney Opera House Tuesday night. Press opinion seems somewhat mixed, and further report is reserved for next week, when the new production will have had time to become smoother.

Accidental shooting behind the scenes at McVicker's in the course of a Hound Up performance last week sent George Cramer, of the company, to the hospital with a wound in the leg. One of the blank cartridges in the battle scene was not blank. Manager E. J. Cohen was quoted as saying the cartridges used at that performance looked like blanks and that the bullet must have been under the outside wad. Actors were frequently hit by wads, but without injury. (You can't hit an actor too often with a wad.) Which shows there are other dangers in a stage life than those of the pretty, new chorus girl, or of the clever young O. Skinner Booth with convivial inclinations.

Mr. and Mrs. Eddie Harris (Fay Clark) are entertaining a new arrival at their home in this city, a boy who begins life with nine pounds.

Cecil Spooner, who recently arrived with a blizzard at the Haymarket, is at the Crown this week.

Continuing to full houses: Warfield in Peter Grimm at the Blackstone; Forbes Robertson in The Passing of the Third Floor Back at the Garrick; Get-Rich-Quick Wallingford at the Olympic; Gillette in repertoire at the Illinois.

Clyde Fitch's Lover's Lane was given a week's presentation by the stock company at the Imperial, which would compare well with many a much-lauded company in the trail of a distinguished star. The cast embraced twenty people, and every part was taken intelligently and played with discretion and finish. William J. Bowman was the pastor, Ida Van Loke was Mary Larkin, Gwendolyn de Lany was Mrs. Woodbridge, Frederick Julian was Uncle Bill—all playing with strict fidelity to the central Fitch idea. Not the least successful of the characters were those of the three mischief makers, played by Carrie Weller, Carolyn Rankin, and Blanche Dix, who certainly sacrificed all their charms to the personation of art.

It took Chicago three weeks to "discover" The Great Name and Henry Kolker at the Cort, but since then it has been making up for lost time, and the seventh week begins with the run still in force.

The bills this week: Powers', Kyrie Bellew in Raffles; Grand Opera House, George Arliss in Disraeli; Cort, Henry Kolker; Chicago Opera House, When Sweet Sixteen; Illinois, Gillette; Olympic, Wallingford; Studebaker, Ruth St. Denis; Lyric, Lulu Glaser; Princess, Von Possart; Blackstone, Warfield in Peter Grimm; Garrick, Forbes Robertson in Passing of the Third Floor Back; Colonial, Katy Did; Whitney, Never Lie to Your Wife; Auditorium, Hippodrome; McVicker's, Thurston; Globe, Happy Hooligan; Haymarket, School Days; Colfers, The Wolf; Marlowe, Forty-five Minutes from Broadway; Imperial, Forty-five Minutes from Broadway; Bijou, Candy Kid.

The Cat and the Fiddle was a popular bill at the Haymarket last week, with Rose and Arthur Boylan and Harry B. Watson featured in the numerous company. As Happy, the tramp, Watson furnished comedy ad lib with an effective, droll manner, and Rose Boylan was bright and pretty as Polly. Her song, "If I Were a Sailor," received several encores. There was a large company and quantities of scenery, with numerous melodrama effects. The numbers, "You'll Find It in the Almanac" and "Under the Sea," were especially pleasing.

Katy Did, at the Colonial, proved to be a successful farce, with some pretty songs, but its humor is better than its music. May Vokes, Clarence Harvey, Bert Baker, Florence May, Anna Wilkes, Violet Colby, and Josie Intropidi, Jed Prouty and Freddie Nice were clever in the principal parts. The dancing of Adelaide and Hughes caused a storm of applause, as usual.

George Beban again made a deep impression at the Majestic in his tense little drama, The Sign of the Rose, with William McKeough, Edith McBride, Clarence Tift, W. J. O'Keefe, Edgar Jones, and Julia Morton in his company. Jo Hart's Night in a Turkish Bath was roomier.

OTIS COLBURN.

PHILADELPHIA.

Few Changes in Bills—Vaughan Glaser—Macklyn Arbuckle—Next Week's Announcements.

PHILADELPHIA, Feb. 18.—Plays remaining in town next week are The Country Boy at the Walnut, The Man from Home at the Adelphi, Lady Forgot at the Lyric, Thais at the Broad, The Pink Lady at the Forrest, Seven Days at the Chestnut Street Opera House, and The Fortune Hunter at the Garrick. Consequently there are no new bills of superior importance this week.

Vaughan Glaser will play The Man Between at the Grand next week. This drama in its earlier incarnation, played by Guy Bates Post, was named The Bridge. At the National, No Mother to Guide Her will be the offering. Clara Turner will appear in The Girl and the Detective at Hart's. Macklyn Arbuckle in The Welcher will be headliner at Keith's. The Ben Tons will be at the Gayety. Dumont's Minstrels at the Eleventh Street Opera House are playing in Camille, or The Fate of a Chicken Croquette; Vivien Gold's Wedding, and The Missing Heiress.

William H. Crane will appear at the Broad in George Ade's comedy, U. S. Minister Bodloe, the week of Feb. 27. Sam Bernard will come to the Lyric in He Came from Milwaukee.

At the Metropolitan this week, Koenigskinder, Aida, Thais, Cavalleria Rusticana, Pagliacci, and Traviata were sung. Next week the list includes Tales of Hoffman and Madama Butterfly. On Feb. 16, Isadora Duncan danced, and Walter Damrosch's orchestra played. The most unique event of the opera season will occur on Feb. 25, in the premiere of Natoma, the new opera by Victor Herbert.

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THE VANITY SHOP OF KENOSHA, which is in Wisconsin

At the Academy of Music on Feb. 18, the Philadelphia Orchestra, with Margaret Keyes, soloist, gave a concert. A matinee of the spectacular Cinderella was given the same day. Monday night, the Boston Symphony Orchestra will appear, directed by Max Fiedler. The soloist will be Heinrich Warnke.

Mary Garden, who witnessed the first performance of Paul Wilstach's dramatic version of Thais, produced by Mr. Gattes at the Broad Street Theatre, dictated an interview, in which she said: "One of the most glorious dramatic spectacles it has ever been my pleasure to witness is the production of Thais in its dramatic form. The author of the play, Paul Wilstach, has built a drama of tremendous strength, even in view of the fact that he has departed radically from the original novel of Anatole France, and the book of the opera, as I know the play best. The cynicism of the book, which is one of its most important features, is entirely lacking in the play, and even in face of all this the play is one of tremendous dramatic strength. The scenes and incidents which have been evolved by Mr. Wilstach are fully in keeping with the telling of the story, and the one thing I can say in favor of the play is that it is simply superb. And the scenery; oh! that glorious scenery. In all of my travels, both here and abroad, and in every conceivable form of entertainment, I have never seen more beautiful, more gorgeous, more fascinating, more accurate or more intelligently constructed scenery than in the new Thais. The third act, which Mr. Wilstach calls the Temple of Love, is a masterpiece of the scenic artist's efforts. Mr. Gattes certainly must be complimented for his truly gorgeous stage settings. Of course, every one is naturally comparing the operatic and the dramatic Thais, and I must confess that it is a difficult comparison. Miss Collier is certainly the dramatic Thais in every sense of the word. I do not see wherein she could improve, and yet her Thais is an entirely different Thais from mine. Miss Collier's performance is truly remarkable. I cannot quite reconcile myself to Mr. Wilstach changing the name of the character of the name of the hermit; he calls him Damiel, and as such I shall refer to him. Mr. Powers' performance is truly remarkable, inspiring; yes, absolutely regal, despite his costume. He is the hermit of the book; he is the hermit of my ideas; he surely must be the hermit of the author's, and, judging from the receptions accorded him by the audience, he must be the hermit of theirs. It has been many years since I have seen acting which fascinated me to any greater extent. The Nicias of Arthur Forrest is all that Nicias should be. His elegance of manner and his marvelous handling of his intricate robes suggests the Beau Brummel of ancient times. I am so fascinated with Thais in its new form that I want to come again, two or three or four times, during their short stay here in Philadelphia. I am going to bring my mother. I want to bring Renaud and Dalmores and all of them, for I know they too, will be delighted. It is superb, magnificent, gorgeous, fascinating, entrancing, and I predict that it will be one of the dramatic sensations of the age."

WASHINGTON.

Robert Edeson Plays to Indians—Mrs. Leslie Carter, Robert Hilliard, and Others.

WASHINGTON, Feb. 18.—Robert Edeson played a very successful engagement at the National Theatre the past week in Where the Trail Divides. Tuesday night Mr. Edeson had as invited guests a large Indian delegation on a visit on Indian matters to Washington, and the members of the Indian Committee in Congress, consisting of Representatives Carter and Harrison and Senators Owens, Clapp and Curtis. William H. Crane is the attraction for the week of Feb. 20, presenting the George Ade comedy, United States Minister Bodloe. The coming of Mrs. Fiske and the Manhattan company in Becky Sharp is eagerly awaited. Mrs. Fiske's engagement commences Feb. 27.

Mrs. Leslie Carter in Two Women, the Rupert Hughes play, has drawn a succession of good audiences during her engagement at the Belasco, winning extended favor for a most artistic presentation of a difficult dual role of a widely contrasted personality, although the play itself met with extremely harsh critical analysis. Commencing Monday, Feb. 20, the week's attraction will be the new modern morality play, Everywoman, by the late Walter Browne, with Laura Nelson Hall in the leading role. A new play by Eugene Walter, with a title not as yet named, is the announcement for Feb. 27, probably Homeward Bound, which will bring forward William Courtenay as a star, supported by Dorothy Tennant, Marion Ballou, Amy Summers, William Roselle and Frederick Burton.

Robert Hilliard in his second engagement this season in A Fool There Was fulfilled a very prosperous week at the Columbia. The star and admirable leading support was again received with distinct favor. Next Monday night Arthur Hammerstein presents the musical success, The Maestro's Masterpiece, by Edward Locke, author of The Climax. The opening performance will be given for the benefit of the hospital fund of the Georgetown University Hospital. Richard Carle in Jumping Jupiter comes Feb. 27.

McFadden's Flats is the popular Academy of Music announcement for the coming week, followed by In Old Kentucky.

Before a large and appreciative audience the fourth concert of the Washington Symphony Orchestra, under the able conductorship of Prof. Heinrich Hammer, was given at the Columbia Theatre last Tuesday afternoon, when a rich musical programme was admirably interpreted. Paul Bleyden, the operatic tenor, was the soloist.

Under the auspices of the Bristol School for Girls, Ellen Terry appeared at the National Theatre Thursday afternoon and delivered a lecture on Shakespeare's heroines with attractive acting of the various characters. The house was crowded. The proceeds of the lecture will go to the Southern Industrial Relief Association work among the mountaineers. This appearance closed Miss Terry's American tour, as she sails for London Feb. 25.

The Georgetown Dramatic Association will present its annual play at the Columbia Theatre next Tuesday afternoon, Feb. 28. The entertainment this year is to be a modern miracle play, The Last of the Gladiators, by J. D. McCarthy, S. J. The story concerns Telemachus, the last victim of the Roman Coliseum.

Chase's bill for the week of Feb. 20 presents Dustin Farnum, Ray Cox, Yvette, the girl with the violin; Charlie Olcott, Schilet's Royal Marionettes, Nedewelt's trained monkey, the Wentworth, Vesta and Teddy.

The Casino offerings are Sam Draine, the Three Browns, Reno and Smith, the Sisters Dennett, and Drosna.

Sunday night, Feb. 19, Creatore and his band is announced for a concert at the National Theatre.

The fairy play, Beauty and the Beast, will be presented by a company of talented children, under the direction of Minnie Hawke, at the Belasco next Friday afternoon for the benefit of the National Homeopathic Hospital. Manager Taylor's talented young daughter, Imogene Fairchild, will have the principal leading part.

The Gayety Theatre coming announcement is The New Beauty Trust Burlesquers, presenting the burlesques Hip-Hip-Hooray and The Beer Combine. The Lyceum Theatre has The Ducklings in the burlettas, Oh, You Lemon, and A Night on a Roof-Garden.

JOHN T. WARDE.

DALLAS.

Pavlowa and Mordkin's Engagement Too Short—Madame Nazimova Appreciated.

Mordkin and Pavlowa gave a one-night's exhibition of such rhythmic grace and beauty as to leave an immense audience without adequate expression for their enjoyment and appreciation. Theatregoers will long cherish the advent of these exquisite dancers as a particularly bright spot in theatrical memory, and the only adverse comment that might be made was that their one-night's engagement was about six nights too short.

Following the dancers came the great Nazimova 8, and she was truly great. In three performances she gave to splendid audiences Little Eyolf, The Doll's House, and Comtesse Coquette. In each she showed finesse and her co. gave her adequate support throughout.

De Wolf Hopper, supported by "the-now-more-than-buxom" Louise Dresser and an extra good chorus, gave to Dallas two nights of The Matinee Idol 10, 11. Polly of the Circus and Beverly of Graustark will consume the whole week beginning 13.

L. LEE PANDRES.

DENVER.

Mabel Wilber and Charles Meakins at the Auditorium—The Baker Now Vaudeville.

The Arcadians played to fine business at the Broadway Jan. 30-5. The play was well staged and a chorus of unusual beauty delighted all with their graceful dancing and catchy songs. Maxine Elliott in The Inferior Sex 12-19.

The Merry Widow, as usual, pleased big crowds at the Auditorium 6-12. Mabel Wilber as the Widow and Charles Meakins as the Prince were exceptionally good. Frederick Warde as Julius Caesar and Virginius 13-19.

The Traveling Salesman was well acted and did very well at the Tabor 29-4. A Broken Idol drew fine crowds 5-11, this being its first appearance here. The Virginian 12-18.

The Baker has been transformed into a vaudeville and picture house, the stock co. having been done away with.

The Orpheum and Majestic have attractive bills and are playing to big business.

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BOSTON AMUSEMENTS

A Multitude of Changes After Various Runs and Engagements—The Holiday Week Attractions—Benton's Chat of Plays and Players.

(*Special to The Mirror.*)

BOSTON, Feb. 18.—After having the fewest changes of bill in the entire season, Boston will go to the other extreme next week and will bring to town new plays in nearly all the important theatres.

The Spendthrift had been booked here once before this season, but it seemed especially desirable to have David Warfield stay here longer with The Return of Peter Grimm, and therefore the time was put over to the coming week. It was fortunate that the transfer was made, for it permitted the venture with The Scarecrow to end, so that Edmund Breese could resume his original character.

The Fourth Estate will be the new play at the Shubert, changing back the style of drama there to the serious from the musical, and promising to repeat the experience of the Forbes Robertson engagement, as there is much interest in the newspaper play, just as there was in The Stolen Story a few years ago. The cast is being restored to its original lines for the Boston engagement, if rumor is to be believed.

The opposite is the case with The Commuters at the Park, which will start a long run next week, for instead of bringing just one company, the best of two will be sent to Boston. The New York and the Chicago casts will be merged, and it is the aim to have the best of each here, so that the piece may have as long a run as The Chorus Lady and The Travelling Salesman, the earlier plays by James Forbes, did.

The Back Bay Opera House will certainly have a novel experience the coming week, for it will put in opposition the two versions of one story—Manon and Manon Lescaut. For a long time Carmen has been announced for Washington's Birthday, but lately there has been a string attached to the advertisements, and money will be refunded only up to a limited date:

"Oh, it's no use,
It's my cousin Carmen."

The Rosary has kept on week after week at the Globe and has won a long run where none was expected. The limit has come, however, and the engagement will be ended to-night, to be succeeded by another dramatisation, that of Beverly.

The Grand Opera House will complete the list of new bills in town next week, and will give a comedy thriller that has already been seen here and liked by the clientele of this house, Bunco in Arizona.

John Craig very wisely determined to make no change of bill for another week at the Castle Square, for the Edwin Mordant version of Faust has proved a substantial success from the start. It is a tense, well constructed version of the legend, and contains every element of popularity in its spectacular form. Mr. Craig plays Mephistopheles with fine, sardonic force, and Mary Young proves a pathetic Marguerite. The grand opera interpolations are unusually brilliant.

Madame X will start upon its last fortnight at the Majestic, and still the audiences are large indeed, and all are touched by the convincing power of the acting of Dorothy Donnelly. All the changes in the cast which have been made since the Boston engagement opened here were in the nature of improvement, so that the piece, and especially the duel scene, has enhanced effectiveness. Alias Jimmy Valentine is expected to follow, and again there is speculation about how the children will be managed.

The Dollar Princess will start upon its last week at the Colonial, ending a run of two months, and surpassed only by The Arcadians. The rivalry between the two musical comedies has been marked, and there has been betting that The Dollar Princess would win out, but instead it will be taken over the New England Circuit, which has not seen many big musical shows this season.

The Follies of 1910 will have only two weeks more at the Tremont, where the audiences are still large and all like the show. This engagement is the longest that any revue of the Ziegfeld brand has had in Boston. There was a decided surprise in the succeeding attraction when it was learned that the Lieblers had booked Margaret Anglin in her new comedy there.

The big hit of The Fascinating Widow at the Boston has been Julian Eltinge, and the comedy is drawing the most exclusively-feminine audiences that this house has known in a long time. The explanation is simple—it is a mystery to the fair sex to see how any man can don skirts and do it as successfully as this graduate of the Bank Officers' Theatricals.

Leonora Bradley, formerly of the Castle Square Stock company, was given her decree of divorce from C. Horace Patten, of Pueblo, Mexico, at East Cambridge this week. Judge Bell had reserved his decision.

There were two legislative hearings of interest to theatrical people this week. One that was not taken very seriously was the one to have the State build theatres, as proposed by George E. Lothrop, but both Mayor Fitzgerald and Police Commissioner O'Meara appeared in regard to the proposition to change the method of licensing houses in Boston.

Mrs. Jane C. Long, widow of Daniel Long and mother of Mrs. Charles J. Rich, wife of the theatre manager of the Charles Frohman, Rich and Harris houses, died suddenly on Sunday at the home of her daughter. The funeral was at the Church of Our Saviour, in Longwood. Mrs. Long was widely known and had been identified with church and philanthropic work in Cambridge.

Louise Closser Hale, who has been visiting friends in town, was given a reception by Marie Ware Laughton in her studios. Mrs. Hale has many Boston friends who have met her at her Summer home in Siasconset.

There will be a new rival to the theatres next week, for the flying machine show will open in Mechanics' Building and continue through the whole week.

Gertrude Hoffman will head the next week's bill at Keith's with her new revue, others at the house being Milton and De Loud Sisters, the Four Floods, Paul Seldon's Venus, Phil Staats, McDevitt and Kelley and Eldora.

At the Gaiety the holiday week attraction will be the Columbia Burlesquers.

At the Howard Athenaeum, in addition to Williams' Imperial Burlesquers, there will be a house olio headed by the Four Lazardes, Warren and Brockway, Madge Hughes, Jones and Gaines, and the Gondoliers.

The Bohemian Burlesquers will be at the Columbia, and the three special nights of the house will be additional features.

The Jersey Lilies will be the new attraction at Waldron's Casino.

A decided change is being made in one respect at several of the houses this season, and there will be no more benefit performances for the various attaches.

The body of the widow of Joseph Proctor was brought to Boston on Thursday, and was buried in the family lot at Mt. Auburn Cemetery, Cambridge, beside that of the tragedian who died a few years ago. A few old-time theatrical friends were present.

JAY BENTON.

LOUISVILLE.

An Old Favorite at Macauley's—The Week's Record Shows Good Business.

The time honored and always welcome Old Homestead occupied the stage at Macauley's 12-18, drawing fine business. Edward L. Snader in Denman Thompson's familiar part scored heavily, as did each individual member of a well balanced cast. A week of opera is announced at Macauley's commencing 20. Trovatore, Faust, Martha and other old favorites will be presented.

Milton and Sargent Aborn brought The Bohemian Girl to the Shubert Masonic Theatre 12-18, with a co. numbering over one hundred and with a wealth of special scenery. Business excellent.

Bertha Kalich will be seen at the Shubert 21, 22, in The Kreutzer Sonata, and will be followed by The Chocolate Soldier.

Paid in Full, with an exceptionally strong cast, filled the Avenue at every performance 12-15. Thomas Coffin Cooke, a Louisville boy, plays one of the principal roles and plays it well. Billy "Single" Clifford in The Girl, the Man and the Game follows.

The Stock co. at the Walnut Street Theatre played acceptably William Collier's big success, The Man from Mexico, and attracted fine patronage week ending 18.

At the B. F. Keith Mary Anderson Theatre vaudeville drew well with a bill of more than ordinary excellence, embracing the Four Bianos, Coakley, Hanvey and Dunlevy, and the Barrows-Lancaster co.

The Follies of New York and Paris, with Charles Howard, held forth at the Gayety, and The Jolly Girls at the New Buckingham 12-18 and proved the potency of burlesque by drawing big houses.

The Baader-Lavelle Troupe and Pony Moore were headliners at Hopkins' and with other excellent acts made up a first-class entertainment at this popular house.

There are rumors of the erection of another theatre in Louisville. It is said there are people of unlimited capital behind the venture and that a fine site has been selected and work will begin at an early date.

A. C. Robinson is here doing the advance work for Bertha Kalich. Mr. Robinson was formerly a newspaper writer here and has many friends in this community.

CHARLES D. CLARKE.

LOS ANGELES.

No Lack of Good Attractions Here—Good Business All Week.

Henry Arthur Jones' four-act comedy, The Liars, was the selection of the new stage director, William Bernard, for the Belasco co. to appear in 6-12, and be it said that the throngs of people patronizing was splendid tribute to a clever play cleverly produced. William Bernard appeared in the role of Edward Falkner, giving a quiet and reserved but intense portrayal of this principal character; his work was of the finished kind which commands. The part of Lady Jessica Nepean found its way to Eleanor Gordon, who has done nothing better since she joined the co.; here was a clever bit of work and was well rewarded. Lewis Stone cast as Colonel Deering found a happy medium for a reserved and dignified bit of acting, and Robert Harrison, one of the new members, gave a satisfactory portrayal of Gilbert Nepean. Dick Vivian, Harry Earle, William Yerrance, Adele Farrington, and Helene Sullivan were all happily cast. The Girl in Waiting is to be the bill 13-19, and in the play Marjorie Rambeau, who for some time has been the leading woman of the Burbank, will make her first appearance with the Belasco co. in the same capacity.

The Fox at the Burbank is starting its fifth week 13 with the S. R. O. sign in evidence every night. When the run of this new and popular piece will cease is hard to forecast, as it is decidedly clever and most ably handled by one of the cleverest stock cos. in the country.

The Campus is also in its seventh week at the Grand, with no seeming let up in the demand for seats. Over 50,000 people have now seen and heard Walter De Leon's clever and tuneful little musical comedy of American college life, and it looks as though many more people would like to go; consequently the run is for an indefinite time. This is the piece to which Maurice Davies is making the hit which is talked about.

Attractions booked by L. E. Behymer announce the appearance of Ellen Beach Yaw at the Auditorium 18, and in connection with this concert will be heard the glee clubs of three Southern California universities.

The Midnight Sons held boards at the Majestic 5-12, drawing well filled houses for the week. The Chocolate Soldier 12-19.

Mr. and Mrs. Frank Pixley have returned to Los Angeles, and are at the residence of Mrs. Pixley's brother, where they will remain probably until Spring.

DON W. CARLTON.

BROOKLYN AMUSEMENTS.

The Crescent Stock Scored Big Hit—The Lottery Man Presented by Payton's Company.

The Stock company at the Crescent Theatre moved one of the biggest hits of its career in G. M. Cohan's Forty-five Minutes from Broadway. The main honors went to Charles Bebedeld in the character of Kid Burns, Grayce Scott was Mary, and won approval. M. J. G. Briggs as the young millionaire did fine work throughout, as did Gertrude Rivers in the role of Mrs. David Dean. Flora Dora Dean was admirably portrayed by Isadore Martin. The supporting cast was large and adequate. This week, Under Two Flags.

The Payton Stock company at the Lee Avenue gave a capable presentation of Dion Boucicault's The Colleen Bawn last week. As Hily O'Connor Minna Phillips was perfectly at home. Louis Leon Hall as Myles na Coppaleen did exceedingly well. Clifford Stork was good as Hardress Cregan. Ethel Milton as Annie Chute acted the part in fine style, as did Charlotte Wade Daniels in the role of Mrs. Cregan. The other parts were filled acceptably. The Lottery Man will be presented for the first time by any stock company, when the members of the Corse Payton company, supported by Corse Payton and Minnie Stanley, will present the big comedy success at Payton Theatre.

The Gotham Stock company presented The Woman in the Case at the Gotham last week. Louis Carter as Margaret Rolfe gave the patrons another opportunity to note her excellence. Victor Browne was good as Julian Rolfe, and received his share of applause. Miss Carey Lee, the new heavy woman, "made good" as The Woman in the Case. James Kyrle McCurdy, Evelyn Watson, Kate Woods Pirke, Harry Hicks, Louis Kimball, and others in the company were happily cast. This week, Forty-five Minutes from Broadway, and a fine performance is looked for.

Ernst Von Possart, supported by his European company, received an enthusiastic welcome at the Shubert last week, after an absence of twenty years, and played to S. R. O. during the entire week.

Large audiences availed themselves of the opportunity to enjoy up-to-date minstrelsy at the New Montauk Theatre, where the George Evans Honey Boy held the stage.

Grace Van Studdiford in the comic opera, The Paradise of Mahomet, thrilled and delighted large audiences at the Majestic last week, and met with as hearty a welcome as the co. enjoyed during their engagement at the Herald Square in Manhattan.

Chauncey Olcott, in his new play, Barry of Ballymore, was the attraction at the Broadway Theatre last week and pleased large audiences.

The Amphion Theatre returned to the policy which it started at the beginning of the season in presenting nothing but first class attractions at popular prices. Last week the offering was The Girl from Rector's, and, judging by the large crowds on hand, this policy is destined to enjoy an era of prosperity.

Adele Ritchie headed an excellent bill at the Fulton last week and large crowds showed appreciation for every number on the olio. Miss Ritchie has a number of pleasing song numbers, and she was forced to give several encores. The Great Tallman, champion exhibition pool player of the world, was well received. Arthur Forbes and company appeared to advantage in a comedy sketch, The Wild Rose. Others on the bill were Bentley Trio, Four Musical Cliefs, Collins and Curtis, and Fitz and Webb.

Arthur McWaters and Grace Tyson headed the bill at the Grand Opera House last week and scored a decided hit in their new act. Imogene Hopper and company in a one-act playlet, The Escape, were a good second.

Eva Fay was the chief attraction at the Greenpoint Theatre last week.

Andrew Mack was given a great reception at the Orpheum last week, where he appeared as the headline feature.

The attractions at the burlesque houses last week were: Casino, The Passing Parade; Empire, Jardin de Paris Girls; Star, Runaway Girls; Gayety, Bowery Burlesquers.

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In a new Farce by Edgar Selwyn and William Collier, entitled
I'LL BE HANGED IF I DO
Extra Matinee Washington's Birthday.

NAZIMOVA'S 39TH STREET THEATRE, 39th St., near Broadway. Tel. 413 Bryant. Evenings, 8:30. Matinees, Wed. and Sat., 2:30.
2d YEAR IN NEW YORK
WM. A. BRADY (Ltd.) Announces
BABY MINE
By MARGARET MAYO

HACKETT Thea., 42d St., W. of B'way. Telephone, 54 Bryant. Evgs. 8:15. Matinees, Thursday and Saturday, 2:15.
WILLIAM A. BRADY (Ltd.)
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A Farcical Comedy
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By Paul Armstrong and Wilson Mizner

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LEW FIELDS Presents the Colossal Musical Spectacle,
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With STELLA MAYHEW
Week of Feb. 27
MARRIAGE a la CARTE

MAXINE ELLIOTT'S THEATRE, 39th Street, bet. B'way and 6th Av. Tel. 4085 Bryant.
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CASINO Broadway and 39th Street Tel. 3846 Murray Hill
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Last Week
LIEBLER & COMPANY'S production of A New Musical Comedy in Three Acts entitled
Marriage a la Carte
With Emmy Wehlen and Harry Conor
Monday, February 27
THE BALKAN PRINCESS
And Her Royal Court, from the Herald Square.

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LAST WEEK AT THIS THEATRE.
Next Week the Casino Theatre.
The MESSRS. SHUBERT Offer
LOUISE GUNNING
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THE BALKAN PRINCESS
A New Musical Play in Three Acts
Beginning Monday, Feb. 27,
EVERYWOMAN

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In a Novel Comedy **THE FAUN** By Edward Knoblauch
Tuesday, Feb. 28,
WILLIAM COURTENAY
In HOMEWARD BOUND

MAJESTIC Broadway and 59th St. Tel. 3500 Columbus.
Evgs. 8:15; Mats. Wed. and Sat. 2:15.
Night Prices and Sat. Mat. 25c. to $1.50.
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ABORN ENGLISH GRAND OPERA COMPANY
In PUCCINI'S Masterpiece,
MADAM BUTTERFLY

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Central Park West, 62d-63d Sts. Tel. 8800 Col.
THIS WEEK:
Monday, Friday and Saturday Night, 8:30
THE PIPER By Josephine Preston Peabody
Tues., Wed. and Thurs. Eves. and Wed. Mat.
NOBODY'S DAUGHTER A Comedy by George Paston
Thurs. Matinee (Extra) and Sat. Matinee,
THE BLUE BIRD By Maurice Maeterlinck

ASTOR Broadway and 45th St. Eves., 8:30, Mats. Wed. and Sat., 2:30
Wed. Mat., 50c. to $1.50.
WM. H. BRADY Presents
HOLBROOK BLINN
AND HIS COMPANY
In a vital new play of American life,
THE BOSS
By EDWARD SHELDON, author of "Salvation Nell" and "The Nigger."

NEW YORK THEATRES.

EMPIRE B'way & 40th St., Eve. at 8:15. Mats. Wed. and Sat. at 2:15.
Charles Frohman, Manager
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE
In a DOUBLE BILL
By J. M. BARRIE
The Twelve Pound ($60) Look
and Alice Sit-By-The-Fire

LYCEUM 45th St., near B'way Evs. 8:15. Matinees Thurs. and Sat. 2:15
DANIEL FROHMAN presents
CHARLES CHERRY
In a 4-act Hungarian Domestic Comedy
SEVEN SISTERS
By Ferenez Herczegh
Adapted by Edith Ellis and translated by Ferike Boros
Special Engagement of LAURETTE TAYLOR

CRITERION B'way, 44th St. Eve. 8:20. Mats. Wed. and Sat. 2:20. Charles Frohman, Manager.
FRAZEE & LEDERER present
VICTOR MOORE
In the Big, Bumping Musical Bowl over
THE HAPPIEST NIGHT OF HIS LIFE
Lines and Laughs by Jennie McCree and Sydney Rosenfeld

KNICKERBOCKER Broadway and 38th Street.
AL HAYMAN & CO. - - - Proprietors
Evenings at 8. Mats. Wed. & Sat. at 2.
CHARLES FROHMAN Presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER
Adapted by Louis N. Parker

HUDSON Theatre, 44th St., near B'way Evenings at 8:15.
Matinees Wednesday and Saturday at 2:15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
in a New Farcical Romance
NOBODY'S WIDOW
By Avery Hopwood

GARRICK 35th St., near B'way. Eves. 8:20. Mats. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
THE ZEBRA
In a New Farce by PAUL M. POTTER.
CAST INCLUDES:
Irene Fenwick, Adelaide Nowak, Vera McCord, Hamilton Revelle, Richie Ling, Lawrence D'Orsay, Etc.

WALLACK'S B'way & 30th St. Eves. 8:20 Matinees Wed. & Sat. 2:15
LIEBLER & CO.'S PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.

NEW YORK THEATRES.

GAIETY Theatre, B'way and 46th St. Eves. at 8:15. Mats. Wed. and Sat. 2:15.
HENRY W. SAVAGE offers
EXCUSE ME
A Pullman Carnival
In 3 Sections

GEO. M. COHAN'S THEATRE, Broadway & 43d St. Eves., 8:15. Matinees, Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW YORK THEATRE, B'way and 45th Street, Eves. 8:10, Matinees Wednesday and Saturday 2:15.
KLAW & ERLANGER, - - - Managers
MR. OSCAR HAMMERSTEIN presents
MLLE. EMMA TRENTINI
In the New Comic Opera by Victor Herbert and Rida Johnson Young,
NAUGHTY MARIETTA
With ORVILLE HARROLD
Kate Elinore, Harry Cooper, Mme. Maria Duchene, Edward Martindale and the Manhattan Opera House Chorus and Orchestra.

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
LAST THREE WEEKS
The New French Musical Vaudeville
Madame Sherry
LINA ABARBANELL
with EDWIN STEVENS
Book by Otto Hauerbach. Score by Karl Hoschna
Staged by George W. Lederer.

LIBERTY THEATRE, 42d St., West of Broadway. Evenings at 8:15 Matinees Wednesday and Saturday at 2:15
KLAW & ERLANGER, - - - Managers
WERBA & LEUSCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SONG IS AN ENCORE." —Eve. World.
Seats on sale 3 months in advance.
CHRISTIE MACDONALD
IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

BELASCO THEATRE, West 44th Street near Broadway
Evenings 8:30. Regular Matinees Thur. and Sat.
8th month and still playing to capacity houses at every performance
DAVID BELASCO Presents
THE CONCERT
Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15.
DAVID BELASCO - - Manager
6th MONTH Crowded Houses
Klaw & Erlanger present **REBECCA OF SUNNYBROOK FARM**
By Kate Douglas Wiggin and Charlotte Thompson
Founded on the famous Rebecca Books.

NEVILLE ISLAND PARK.

On another page of THE MIRROR appears a view of Neville Island Park, the only waterside amusement resort near Pittsburgh. The park property comprises about 35 acres—an island in the Ohio River—situated twelve miles below Pittsburgh. It is the only resort of its size on the shores of a natural body of water within a radius of fifty miles. It is accessible by two lines of steam railroad; also by a trolley line of the Pittsburgh Street Railway Company and by steamboats from points on the Ohio, Allegheny and Monongahela rivers. The park was developed and opened to the public in the season of 1907 and proved its popularity. It was a demonstrated moneymaker, but fell into unfortunate lines through alleged dishonest management. The property is in good condition and can, with small outlay, be put into operation for the season of 1911. The property is held at this time by the mechanic lien creditors, who seek only to get out of it the amounts due them that were unsettled at the time of the suspension. The park improvements represent an outlay of about $80,000. Owing, however, to the circumstances already explained, the property, if taken now, can be bought for $20,000. It is an undoubted bargain. Under live, energetic management it can be made one of the best paying Summer parks in the country. It is waiting only for a man with seasoned and successful ability in that line to operate it. Full particulars will be furnished and every facility for investigation afforded by the selling agents of the property, Olcott Payne and Company, 35 Nassau Street, New York.

Amusements Throughout the Country

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Madame Sherry 8, 9. Raymond Hitchcock 10, 11. Lillian Russell 13.——LYRIC (Gaston Meurlik): Virginia Harned in The Woman He Married 4; excellent co.; to good business. The Blue Mouse, with Grace Merritt, 6, 7; good co. and business. Dockstader's Minstrels 22. Blanche Ring in The Yankee Girl 25.——ITEM: A very pretty little house, which opened here 10, known as the Crown Theatre, and operated by King Brothers, will be used for pictures and light vaudeville.

MONTGOMERY.—GRAND (H. C. Fourton): Raymond Hitchcock in The Man Who Owns Broadway 9 delighted packed house. Madame Sherry 11; Ada Meade was charming as Yvonne and made a decided hit; packed houses at both performances. Buster Brown 13. Lillian Russell 15. Dockstader's Minstrels 18.——MAJESTIC (W. K. Couch): The Squaw Man 11; pleasing good houses, matinee and night. Gypsene-Peruchi co. 20-22.

TUSCALOOSA.—ELKS' AUDITORIUM (C. F. Flynn): Japanese Honeymoon 9; excellent co., pleased fair audience. The Squaw Man 10; fair business; pleased. St. Elmo 18. The Firing Line 23.

SELMA.—ACADEMY (William Wilby): The Sins of the Father 8, to poor business; good co. Buster Brown 14. Adelaide Thurston 22.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): Gilmore Brown and co. 8, 9; fair co., poor business; plays: My Rose of Tennessee, Romeo and Juliet. Ole Olsen 11; good co., good business. Richard and Pringle's Minstrels 18.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): De Wolf Hopper in A Matinee Idol 6 received a capacity house. The Merry Widow 9; an excellent production; splendid business. The Flower of the Ranch 10 pleased fair attendance. The Dollar Princess 13. Three Weeks 14.——NEW PRINCESS (J. Frank Head): This house inaugurates a new policy of two bills each week; 13-15 includes Noble and Brooks, Clipper Quartette, the Ballots, Alice Mortlock and co., and "Frevoli"; business continues good.——GRAND (M. Mattar): Lewis Stock co. 9-11, presenting Tempest and Sunshine, Bar E Ranch, and St. Elmo; co. and business satisfactory.

LITTLE ROCK.—KEMPNER (A. M. Ybanez): De Wolf Hopper and Louise Dresser in A Matinee Idol 7; excellent performance, to largest house of season. The Merry Widow 10; S. R. O., although this is the third visit; performance fine; cast excellent. Three Weeks 13. Olga Nethersole in The Redemption of Evelyn Vandray 15. Ellen Beach Yaw 17. The Chocolate Soldier 18.——CAPITAL (Fred Pennell): The Flower of the Ranch 11; fair business. The Dollar Princess 14.

PINE BLUFF.—ELKS' (C. E. Philpot): The Merry Widow 13 delighted the largest house of the season; the S. R. O. sign was hung out two days before the performance. Olga Nethersole 16. Virginia Harned 17. Chocolate Soldier 20. Madame X 22.

TEXARKANA.—GRAND (Charles E. Sasseen, res. mgr.): Paul Gilmore in The Bachelor 6; good house. The Merry Widow 7; satisfactory performance to the largest house of the season. Classmates 16. Madame X 21. Buster Brown 24.

JONESBORO.—EMPIRE (W. W. Hetherington): St. Elmo 13. Flower of the Ranch 15. Japanese Honeymoon 20. Classmates 23. Coburn's Minstrels 27. Sis Perkins March 11. Sins of the Father 14.

CALIFORNIA.

SAN FRANCISCO.

The Full Back Produced for the First Time—Record of the Week.

The Columbia has The Girl in the Taxi for the third week, which will be the last of this engagement. Monday, 13, will find The Arcadians at this house, much advertised and a big business is expected.

The Full Back had its first production on any stage at the Alcazar 6, and a very large audience was there to witness it. The Alcazar Stock produced the play, Miss Vaughn and Mr. Lytell playing the leads. The Pit will be revived next.

The Squaw Man at the Princess is the engagement for week ending 12, after which will be seen The Chinatown Trunk Mystery.

The Savoy has another good number in James T. Powers' In Havana. This attraction does not play Oakland.

The Orpheum has Frank Tinney as the star headliner this week.

Bonci, the high priced tenor, will be with us in March, and The Girl of the Golden Gate will be revived at the Alcazar during the same month.

Ariola, the boy pianist, hurt his wrist and the money for his last concert was refunded.

A. T. BARNETT.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): Max Dill in Dream City Jan. 27 pleased good house. Ben Hendricks in Die Olesen 4; fair business. The House of a Thousand Candles 6; good house; fair co. Florence Roberts in The Nigger 7 canceled account of washout on railroad. The Time, the Place and the Girl 17. The Merry Widow 20. The Squaw Man 27.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Frohman's co. in The Dollar Princess Jan. 25, to very large house; pleased. The Nigger, with Florence Roberts, 26; owing to weather, poor business. Maxine Elliott in The Inferior Sex 30 pleased big attendance. Aston Players 28, 29, to small houses, Havana, with James T. Powers, 1, to very large house. Richards and Pringle's Minstrels 6. The Barrier 8. The Chocolate Soldier 10. Midnight Sons 13.

OAKLAND.—MACDONOUGH (H. H. Campbell): Max Dill in Lonesome Town and Dream City 6-12; side-splitting farces; well presented by fine co. The Girl in the Taxi 13-19.——LIBERTY (H. W. Bishop): Bishop's Players presented Brewster's Millions 6-12; fine production, to capacity houses; co. up to all requirements. The White Sister 13-20.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Virginian 9; good patronage and was presented by good co.; fifth appearance here; pleased. The Traveling Salesman 11; to fair patronage; co. fairly well balanced and attraction pleased. The Merry Widow 13 to S. R. O.; co. good, chorus work being especially well taken care of and supported leads admirably; voices good and action exceedingly well done; performance pleased highly. Florence Roberts in The Nigger 21.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Good houses attended motion pictures 8-11.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): One of the most remarkable and interesting plays seen here was the first appearance on any stage 9-11 of the late Walter Browne's Everywoman, which was given a most elaborate production by Henry W. Savage. The co., numbering sixty, with an augmented orchestra, was exceptionally good in delivery and very impressive—in fact, letter perfect. Everywoman is difficult to describe, but that it created a deep interest was proved by the fact that it came here unknown and after the second performance "turned 'em away." One hundred drilled supers were used in one scene which depicted the "Great White Way" on New Year's evening. The lines which are all in blank verse are at frequent intervals accentuated by high quality music, composed by George W. Chadwick. The cast, a truly remarkable one, includes Laura Nelson Hall, Sarah Cowell Le Moyne, Wilda Bennett, Patricia Collinge, Aurora Piatt, Juliett Day, Coreen Uzzell, Vivian Blackburn, Kathleen Kerrigan, Jean Barrett, Susette Gordon, Eleanor Flowers, Edna Porter, Margaret Collier, Grace Calve, Edward Mackay, Frederic De Belleville, Sydney Jarvis, H. Cooper Cliffe, Orlando Daly, John L. Shine, Walter Soderling, Richard Lee, Barry Maxwell, Hubert Osborne, McIntyre Wickstead, Charles Hayne, David Estocliet, William Calvin, Richard Fuller, and one hundred others. The City, which had its premiere here, was well patronized 13, 14. A crowded audience greeted Mrs. Fiske and sterling co. in her well-known success, Becky Sharp, presented with the art and dramatic force that has marked all of her productions. New York Philharmonic Orchestra 16. Ben Greet Players 17, 18. Girl of My Dreams 22. Cyril Scott 23. Wilton Lackaye 24, 25. At Poli's, the Hartford and Scenic attractive bills are drawing big business.

A. DUMONT.

BRIDGEPORT.—PARK (Shea Theatres Co.): A small audience saw The Zebra 10, and opinions differed as to how long it would last in New York. Grace Van Studdiford in The Paradise of Mahomet 11 had two rather light houses. The College Girls at Home and Abroad 13-15; opened to capacity business and gave exceptional value for the popular prices charged; the co. was not unusual in size, but it was excellent in quality, even the comedians being good. The Soul Kiss 18. Wilton Lackaye 20. Damrosch and New York Symphony Orchestra 21. Caught in Midocean 22. Rose Sydell's London Belles 23-25.——POLI'S (L. D. Garvey, res. mgr.): It's hard to pick a headliner in the bill of 13-18, which is made up of such diverse acts as Philip Troup's Books, by Roger Barker and co.; Frank Milton and De Long Sisters, in Alfalfa Junction; William Gould and Hattie Lorraine Heath, O'Donnell, Benkhart and Shisler, Corcoran and Dixon, Ethel Whiteside and Her Blackside Picks, and Melrose and Kennedy (Bridgeport boys), the latter team winning a huge floral horseshoe from local admirers. The gallery voted it was "certainly some bill"—and the gallery knows.——ITEM: Partly owing to innovations hitherto unknown or unappreciated in Bridgeport, and partly because of the run-down condition of the Park Theatre (formerly Jackson's, and still more formerly Smith's), business has been disappointingly scant. Many a manager with a "system" that worked well in other cities has been forced to modify his regulations before he got to washing out pay dirt in profitable quantities. Bridgeport is a queer town in many ways—and resents changes.

WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): College Days 9, presented by the Y. M. T. A. and B. Society; gave universal satisfaction to two crowded houses. Cyril Scott in The Lottery Man 10 found favor with a good-sized audience; competent cast. Yale Stock co. 11, matinee and night, presented A Jealous Wife and The Village Parson, to well filled houses. Motion pictures 12, to good patronage. Mrs. Fiske in Becky Sharp 16. Madame Sherry 19.——KEENEY'S (P. S. McMahon): Vaudeville and pictures 12-19, to good return.——ITEM: The fair given by the local lodge of Elks 10-20 had as its guest on the 13 August Herrmann, of Cincinnati, grand exalted ruler of the B. P. O. E. Mr. Herrmann had to accompany him from New York Tom Lynch, president of the National Baseball League, and manager of the Russwin Lyceum Theatre, of this city.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The bill for week of 13 was The Little Gray Lady and served to introduce Victoria Montgomery as leading woman of the Poli Players, succeeding Gertrude Perry. Miss Montgomery made an exceedingly good impression as Anna Gray, although handicapped by a severe cold. Her acting, however, was great and artistic, and she displayed a very charming personality. The other members of this excellent co. all appeared to advantage. Good business. Next week, The Man on the Box.——AUDITORIUM (Harry Shannon): Bill for first three days of week beginning 13: The Lessos, Lavoye and Toohey, the Mascagnis, Friedland and Clark, with new pictures.

WATERBURY.—POLI'S (Harry Parsons): An excellent co. in The City 9, before a good-sized audience. Beverly 10, two performances, to good business. The Zebra attracted a large audience 11. Cyril Scott in The Lottery Man returned 13, to good business. Mrs. Fiske in Becky Sharp 14 was given an enthusiastic reception by a large audience. The Ben Greet Players pleased fair-sized audience 15. The College Girls 16. The Private Secretary 18.

MERIDEN.—POLI'S (Thomas Kirby): Phelan's Musical co. 2-4, presenting The Isle of Spice, The Show Girl, A Knight for a Day, Coming Through the Rye; to good business; pleased. The Zebra 6, with a fine cast. Daniel Ryan in The Black Fox 10, 11. Cyril Scott in The Lottery Man 17 (return date). Leigh De Lacy 20-March 4.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. 13-18 presented If I Were King to good business; excellent work by Miss Wayne, Mr. Forbes, John Ravold and Mae Desmond proved that plays of this high standard can be successfully produced in stock. Next week, Arizona.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Gladys Klark Repertoire co. 13-18 opened with A Parisian Princess to S. R. O., giving best of satisfaction, the strong bill of specialties between the acts being well received. The Climax 27.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Chicago Stock co. 13-18 in Strongheart, Our New Minister, The Stepchild, The Straight Road, The Climbers, and The Spoilers; favorably received by large houses.

DELAWARE.

WILMINGTON.—AVENUE (Conness and Edwards): The Bachelor's Honeymoon 13-18. Under the Red Robe 20-25.

FLORIDA.

OCALA.—TEMPLE (J. W. Sylvester): The Firing Line, presented by Charles A. Delamater's strong co. 7, to a delighted audience; splendid business. Lyman Twins in The Prize Winners 8. Just Out of College 10. Mountain Ash Male Chorus 15.——ITEM: Looks like a record season for the Temple, both in regard to business and the class of attractions offered.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): Olga Nethersole 8, 9 in The Redemption of Evelyn Vandray, supported by a well balanced co., played to fair business. The Blue Mouse, with Grace Merritt in the leading role, was offered to poor business 10, 11; excellent cast. Lew Dockstader's Minstrel co. 15, 16. My Cinderella Girl 17, 18. Blanche Ring in The Yankee Girl 20, 21. Mlle. Anna Pavlowa and M. Mikail Mordkin, supported by Imperial Russian Ballet and Orchestra, 22, 23.——ORPHEUM (George F. Curran, res. mgr.): The star attraction for week was Raymond Hitchcock, supported by Flora Zabelle, in The Man Who Owns Broadway 7, 8, with excellent co.; played to largest house of the season. Madame Sherry co. 13-18.——LYRIC (Henry L. DeGive and Hugh Cardosa, res. mgrs.): An excellent co. made the hit of the season in a dramatic play, The Rosary, which was here for week commencing 6. Cast as follows: Blosser Jennings, Milton Brownley, Ida Root Gordon, J. M. Clayton, Frank Morris, and Mabel Haven. For week commencing 13 The Winning Miss, with Max Bloom starring; he was ably assisted by Hattie DeVon; Percey Brown deserves mention; good chorus, well trained, helped to make the piece a go; playing to fine business. Hanlon's Superba 20-25.

MACON.—GRAND (D. G. Phillips): Buster Brown 10, with matinee, pleased good business. Dockstader's Minstrels 14, with matinee, to fair houses. The Blue Mouse 15 played to fair audience. The Squaw Man 16. Blanche Ring 18.

MILLEDGEVILLE.—GRAND (McComb and Hines): Round's Orchestra 7; splendid, to light house. The Sins of the Father 11; well played; pleased; rainy weather. Just Out of College 17.

ROME.—OPERA HOUSE (Joe Spiegelberg): The Squaw Man 7; fair, to fair business. St. Elmo 11; matinee; fair co., to fair business. Madame Sherry 13.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Kissing Girl 7, 8; greeted by S. R. O. house; something out of the ordinary; pretty girls in attractive gowns and fine dancing. The Climax 10, 11; good co., to fairly good house. Opie Reid Library Association 15. Queen of the Moulin Rouge 17, 18. The Girl in the Kimono 22. Three Twins 21, 22. The Man of the Hour March 4. A Gentleman from Mississippi 6, 7.——TURNER: Reopened by Della Pringle Stock co., with The Girl and the Highwayman, 9; fairly good business.——ORPHEUM, OAKS, BIJOU, LYRIC, ISIS and ROZ all doing well.——ITEM: Elks' annual ball 9; swellest affair of the sort ever pulled off in this State.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock 13-18; The Talk of New York; good; capacity. The Three of Us 20-25. Grace Hayward as Geraldine Wilcox proved fascinating. Vocal efforts excellent. Mr. McFadden gave Lew Welsh scope for his inimitable drollery. Kid Burns did not afford Charles W. Dingle usual opportunity, but he got most out of part. Mary Hill's Miss Palmer was played with keen insight. Harry Scott's well trained voice charmed audience. As Mr. Wilcox, Sr., he developed all character contained. The Belle McFadden of Dorothy Redding added to her laurels. Chester Wallace in Freddie handled an essentially unattractive personage with remarkable talent. Walter Poulter's Joseph Wilcox was played with power throughout. In the chorus, Miss Mourland, Ferne Shaefer and Frank Cavanaugh are entitled to special mention. The ability of Eugene McGillan was again shown in his staging and direction of this second musical comedy put on by the Grace Hayward co.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Wolf 6 to good business. Ian Robertson in Passing of the Third Floor Back 8; very good co. to medium business; pleased immensely and deserved better patronage. Bright Eyes 10; good co., to topheavy business. Oberammergauer Bauern-Ensemble 11 in repertoire. The Bezzferza and Der Dorfpfarrer, to fair business. The Third Degree 13; two performances; excellent co. to capacity business; delighted very appreciative audience; best drama this season. Grace George in Dance for the Goose 13 canceled. The Sweetest Girl in Paris 14. The Cat and the Fiddle 21. Walker Whiteside in The Melting Pot 23.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Hickman-Bessey Stock co. 9-11 in The Burglar and Lady pleased big business. Wife in Name Only 12-15, to big house. One Girl in a Thousand 16-18 (except 17). Blanche Walsh in The Other Woman 17. Hickman-Bessey Stock co. 20-25 (except 21 and 24. Spendthrift 21. Henrietta Crosman in Anti-Matrimony 24.——MAJESTIC (G. W. Martin): Ian Robertson in The Passing of the Third Floor Back delighted excellent business 10, 11. Vaudeville 13-15. The Third Degree 16. Baby Mine 21. The Merry Widow 23. St. Elmo 24.

QUINCY.—EMPIRE (W. L. Bushy): The Queen of the Highway 10 pleased good house. The House of a Thousand Candles 12; good business and satisfaction. Monte Carlo Burlesquers 13 drew big business. Olga Samaroff Concert 14. Baby Mine 16. The Wolf 17. The Newlyweds and Their Baby 18. Lowest Berth No. 13 19. Margaret Anglin 20. Robin Hood 21. Honeymoon Trail 23. Grace George 27. Al. G. Field's Minstrels 28. Madame Nazimova March 1. The Passing of the Third Floor Back 2. Henrietta Crosman 3.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): James K. Hackett in The King's Game (unsers' benefit) 8; excellent co. to S. R. O. Aborn Opera co. 9; canceled. Iroquois Minstrels (home talent) 9; excellent talent and most liberally attended. Dave Lewis in Don't Lie to Your Wife 10; canceled. The Flirting Princess 11; excellent co.; fair business. The Spendthrift 16. The Tailor 16. The Newlyweds 17. Lower Berth 13 18. Evans' Minstrels 20. Blanche Walsh 21. Peck's Bad Boy 22. The Smart Set 25. Third Degree 28.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Frank Dudley Stock co. 13-15; canceled on account of the sudden illness of Cora Belle Bonnie, leading woman. Dixie 20 (local). Third Degree 27.——ITEM: Manager Hogan was at Decatur 9 to witness Dixie, put on at the Powers Grand by the Iroquois Club, a local organization of that city. He thought so well of it that he booked it for 20.

ROCKFORD.—GRAND (Hugh Flannery): The Wolf, matinee and evening, 8; fair business. The United Play co. presented The Third Degree 9, 10; benefit Tabula Temple Shrine Patrol; crowded houses; Sarah Padden as Annie Jeffries and Joseph Garry as Richard Brewster were well received. Bright Eyes 11, matinee and evening, to good houses.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Creatore's Band Jan. 31; good, to fair house. The Wolf 7; excellent, to good house. The Third Degree 8. Zenda Stock co. 13-15.——ITEM: Third Degree comes here under the auspices of the Mystic Shrine.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): James K. Hackett in The King's Game 4; excellent; business good. The Port of Missing Men 5-8; Hugo Koch in leading part scored big hit; large business. Mrs. Wiggs of the Cabbage Patch 9-11. Brewster's Millions 13-15. Blanche Walsh in The Other Woman 16. In Society 17, 18 (local). The Smart Set 19-22.

STREATOR.—PLUMB OPERA HOUSE (G. E. Williams): The Messenger Boy 8; good business; fair satisfaction. Ian Robertson in The Passing of the Third Floor Back 9; an impressive performance; S. R. O. The Wolf 11; good-sized and pleased audience. Montana 23.

MORRISON.—AUDITORIUM (A. R. Lewis): The Toymaker's Dream 8; fair co. and business. The Diamond King 10; poor co.; failed to please; light business. Life for a Life 11; fair, to fair house.

DIXON.—OPERA THEATRE (Starin and Baker): The Wolf 10, to capacity business and very pleasing.——FAMILY (Eastman): Attractive vaudeville and pleasing motion pictures, to good business, 6-11.

STERLING.—ACADEMY (George Ojeman): Winninger Brothers' co. 6-11 pleased packed houses with The Man of Her Choice, The Game, A Dutch Blockhead, Man of the World, Our German Neighbor, A Poor Millionaire.

EAST ST. LOUIS.—NEW BROADWAY THEATRE (Joe Walsh): Monte Carlo Girls 9-11; very good co.; business extra good. New Century Girls 12; good co. and business. Tiger Lilies 19. Girls from Dixie 26.

BELLEVILLE.—LYRIC (F. S. Hallam): House of a Thousand Candles 11; fair, to fair business. The Beauty and the Banker 12; good, to fair business.

MATTOON.—MAJESTIC THEATRE (Joseph Kuechler): Harry Bulger in The Flirting Princess 10 to capacity; excellent co. The Spendthrift 14.

ELGIN.—STAR (Thielen and Pickett): Sherman Stock co. in Dora Thorne 13-15. Romance of the Mountains 16-18; good co. and business.

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EARLE MITCHELL

Earle Mitchell is the comedian that William A. Brady selected to play Jimmy Jenks in the Chicago production of Baby Mine. Mr. Mitchell is very successful in the part and at present is playing it in the Western cities, where he is remembered for good work in character comedy parts in Strongheart, The Blue Mouse and other productions. Mr. Mitchell has also developed considerable talent as a writer of fiction, and it is not unusual to find his name over short stories in the New York Sunday papers and in prominent magazines.

INDIANA.

INDIANAPOLIS.

Clifton Crawford Made Good Impression—Lulu Glaser Welcomed by Many Friends.

The Three Twins played its fourth engagement at English's 7, 8, but it marked the first appearance here of Clifton Crawford in his original part in the New York production, Mayme Dearie and others, who had not been seen here in the other cos. Mr. Crawford's individuality and style all his own, together with his clever handling of the role, places him above imitation and among the leaders of musical comedy stars. The other roles were in the competent hands of Joseph Allen, Hugh Fay, Ralph Locke, Daisy Leon, Della Niven, Elsie Mynne and others. The Old Homestead, with Edward L. Snader, Maggie Breyer and other old favorites, filled the last half of the week 9-11. Aborn English Grand Opera co. in repertoire 13-18. Nance O'Neil in The Lily 20-22. Rose Stahl in Maggie Pepper 23. Blanche Walsh in The Other Woman 24, 25.

James K. Hackett gave two performances of The King's Game at the Shubert Murat 6. The small cast included Jane Marbury, Frank Hatch, Robert Lawler, and Walter Pennington. The many admirers of Lulu Glaser turned out in large numbers to bid her welcome in The Girl and the Kaiser 10, 11 after an absence of a year or more from the local stage. Miss Glaser played the part of the girl with the same charm and bubbling spirit as of yore, and was received with enthusiasm that, to say the least, was flattering. Louis Mann in The Cheater 12-15. The Merry Widow 16-18. Milton and Sargent Aborn Opera co. in The Bohemian Girl 21-25.

Happy Hooligan, with Ross Snow in the title-role; Harry Ward and others, was again a welcome attraction at the Park 9-11. The Port of Missing Men opened a half week's engagement 12-15. Montana 16-18. The White Captive 19-22. Mrs. Wiggs 23-25.

Homer B. Mason and Marguerite Keeler headed the Keith Grand bill 13-15 in In and Out, one of the cleverest and funniest sketches in vaudeville, in which the pair do splendid work, to two capacity houses on the Lincoln holiday. The Colonial offered Joe Welch as the popular headliner, also Thelma De Verne and co., Reynolds and Miller, Charles Orren and Billy Wine.

Through a contract signed 13 by representatives of B. F. Keith with F. G. McLane, the latter took possession of the Majestic and will open the house 20 with The Charity Ball. Mr. McLane, supported by his wife, Nana Bryant, and a co. of fifteen people, will present plays there at popular prices for the remainder of the season. The lease called for immediate possession of the theatre to extend over a period of ten weeks, with an option for a continuance. The theatre was closed 7, when a receiver was appointed for the George E. Benton co., managers of the Arvine-Benton Players, recently renamed the Benton Players, owing to the resignation of George Arvine, leading man, and a number of other changes in the co.

Annie Crippen, of New York, who is a member of The Girl and the Kaiser co., was the guest of Glenethel Stellhorn during the engagement of the co. at the Shubert Murat last week.

William Bonelli, who played Julius McVicker's part of the Kaiser in The Girl and the Kaiser at both performances at the Murat last Saturday, 11, deserves special mention for the easy and impressive manner in which he acted the role. It was excellent.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Newman gave excellent illustrated lecture on Denmark 1 to good house. Ian Robertson in The Passing of the Third Floor Back 3, 4 drew three good houses; the morality play made a lasting impression here and was interpreted by an unusually capable English co., including W. O. Billington, Leslie Palmer, Gertrude Rowell, Helen Parsons, and Doris Heritage. Newman's lecture on India 8 drew well. The Country Boy 10 delighted fair house. The Cat and the Fiddle 11 played to two good houses and satisfied. Henrietta Crosman in Anti-Matrimony 15.——AUDITORIUM (Harry G. Sommers): The County Sheriff 28 to fair house. May Robson in The Rejuvenation of Aunt Mary 31 pleased small house. Louis Mann in The Cheater 7 pleased small house. The Girl and the Outlaw 14. Peck's Bad Boy 11 pleased two good houses.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Lion and the Mouse 30-5. The Squaw Man 6-12; business good. Paid in Full 13-19. The Wolf 20-26.

HAMMOND.—TOWLE'S OPERA HOUSE (George L. Manderbach): H. A. A. Concert 3 (local); very good. Henrietta Crosman in Anti-Matrimony 6; very good. Louis Mann in The Cheater 6; excellent production. Grace Baird Stock co. 7-11; good co.; fair business. Sweetest Girl in Paris, with Trixie Friganza, 12. Peck's Bad Boy 13. Yousif Mahoumat and co. 18. Cat and the Fiddle 19. Walker Whiteside in The Melting Pot 23. Baby Mine 26. Count De Beaufort and vaudeville co. 28.

GOSHEN.—JEFFERSON (Harry G. Sommers): The Fortune Hunter 1 to the largest house of season, and Fred Niblo scored heavily. Peck's Bad Boy 6 to fair attendance. The Cat and Fiddle 10 pleased very good patronage. Bright Eyes (return) 14. The White Squaw 21. Walker Whiteside in The Melting Pot 24. Joseph F. Sheehan English Grand Opera co. March 4. The Wolf (return) 6. Baby Mine 8.

RICHMOND.—GENNETT (H. G. Sommers:) The King's Game 9; James Hackett supported by good co. pleased large house. The Man on the Box 10; fair co.; good business. The Russell Players 13-18; good co. and business. Plays: The Blue Mouse, Beau Brummel Burglar, The Prince of Liars, The Girl in the Domino, The New Magdeline, The Devil. Pollock Players 20-25.

EVANSVILLE.—MAJESTIC (Henry Meyers): The Thief 12, 13, and matinee, pleased large houses. James K. Hackett 14 in The King's Game delighted full house. The Merry Widow 15.——WELLS BIJOU (Charles E. Sweetus): The Spendthrift 11 and matinee, pleased fair houses. The Newlyweds 12, and matinee, drew full houses.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): The Girl I Love 1 pleased large house. Egrts 2-4; home talent. V. W. C. A. Lower Berth No. 13 5; B. R. O. Happy Hooligan 7; B. R. O. Albert Chevalier 9 pleased fair audience. Brewster's Millions 9-11. James Boys in Missouri 12. Newlyweds and Their Baby 15.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld): Culhane's Comedians Jan. 16-21 to capacity business. Girl of the Mountains 26; large audience. Monte Carlo Girls 27; large audience. Newlyweds 2 canceled. Its Vaudeville co. 6-11 to S. R. O. nightly. Nancy 16 canceled. Girls of 1776 23 (home talent).

RENSSELAER.—THEATRE (J. H. S. Ellis): Jordan Stock co. 10 in Beyond the Law; well played and staged; to capacity. The Jordan Stock is becoming a favorite here. Duncan Colored Musical co. 14. Peck's Bad Boy 16. Jordan Stock in Forget-Me-Not 17.

CONNERSVILLE.—AUDITORIUM (F. B. Kehl): Daisy Cameron in Nancy 9 pleased fair business. The Man on the Box 20.——ITEM: F. G. McClain, of the McClain Stock co., has just closed a lease for the Majestic Theatre in Indianapolis, Ind. The lease extends over the balance of the season.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Culhane's Comedians 6-11 played Reaping the Harvest, The Halfbreed Girl, The Girl and the Detective, The Heart of the Rockies, Adrift in New York, No Mother to Guide Her, and pleased good business. Ella Perkins 14. An Aristocratic Tramp 15.

IOWA.

DES MOINES.

The Golden Girl Well Received at the Shubert—Some Good Attractions Promised.

After a goodly list of bookings this Winter, the week of 12-19 Des Moines theatre circles found a slight lull. Foster's was dark the entire week, owing to the cancellation of Robert Hilliard, who was scheduled to appear there 19. However, Manager Millaird cheered the disappointed patrons by announcing that Henrietta Crosman will be here April 22 in Anti-Matrimony.

At the Auditorium, the Shuberts offered The Golden Girl 11, 12. The play was well received. The announcement by Manager Miller that Madame Nazimova would appear here for matinee and night performances 22 also tended to improve the good-will of the Des Moines public. She will play Comtesse Coquette. Maxine Elliott is booked for the same playhouse on March 1 in The Inferior Sex.

But the amusement lovers turned to the Shrine circus at the Coliseum to make up for the decrease in theatrical attractions. The Royal and Adams' indoor circus was the attraction, and because of the advertising given the acts by the Shriners the performances were well attended.

The Grand made merry with good audiences which attended The Wolf for the first half of the week and The Smart Set co. in His Honor, the Barber, the last three days.

The Princess Stock co. produced Tess of the D'Urbervilles, a play aimed to give Frances McHenry, the leading woman, an opportunity to show her ability as an emotional actress. The new second man of the co., Frank Sylvester, made his local debut as Alec D'Urbanille.

William Farnum, a young romantic actor and a brother of Dustin Farnum, was the feature of the Orpheum vaudeville bill. He gave a new classic playlet, The Mallet's Masterpiece. The Sidonias formed the main drawing card at the Majestic with their Laugh Factory.

Rumors again started this week on the proposed tearing down of Foster's Opera House and the erection of a new $200,000 theatre on the same site by Elbert and Getchell, the owners of the Princess, Unique and Majestic playhouses in this city. It is understood that this theatrical firm has been figuring on the taking over of the unexpired Klaw and Erlanger leases. The reports naturally meet with strong denials from the representatives of the Foster's.

H. M. HARWOOD.

IOWA FALLS.—THEATRE: Lion and the Mouse 9 to good business. Judge Ben Lindsey (college lecture course number) 10 to big house; pleased. Missouri Girl 11 to excellent business; seemed to please. The Bachelor's Honeymoon 22. The Wolf (return) 24.——ITEMS: James F. Green and Rose Ainsworth are being featured by Gilson and Bradfield in The Bachelor's Honeymoon.—Prince Otto will be played by the Ellsworth College students in this city early in May, as the school's annual dramatic offering.—The Princess Theatre at Cedar Rapids was gutted by fire early the morning of Feb. 6. The house was recently refitted at a cost of $13,000. Loss estimated at $5,000, covered by insurance.—George R. Miller has succeeded J. W. Helwick as manager of the Auditorium at Des Moines.—W. H. Englert has completed arrangements for the erection of a new vaudeville house in Iowa City. It will cost $50,000 and have a seating capacity of 1,500. Work on the new structure will commence next October.—Guy Crandall is now doing the advance work for one of the Defender of Cameron Dam cos., playing the Northwest.—The fire department leased the Lyric Theatre for the week of 13.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): Norwood, the Hypnotist, 9-11, to good business. Walker Whiteside 17. The Girl and the Mountain 18.——WATERLOO (A. J. Busby): Sherman Stock 6-11; fair business; the offerings were Mother and Son, The Village Vagabond, and Dora Thorn. The Rosary 20. The Sweetest Girl in Paris 27.——CRYSTAL (J. Jolly Jones): Mr. and Mrs. Robert Fitzsimmons were the headliner 6-11; business big. Bill 13-18 included the Three Burns Sisters, Leon Brown's Ponies, Bob and Alice Langly, La Barr, Allison and Allison, Mascott Sisters, Willard Bond, John Higgins and co.

DUBUQUE.—GRAND (W. L. Bradley): Toymakers' Dream 12; two good houses. Sweetest Girl in Paris 16. May Robson in Rejuvenation of Aunt Mary 22. Local 24. The Wolf 26. Lower Berth 13 27. Local 28. Man on the Box March 12. The Third Degree 15. The Rosary 17.——ITEM: Messrs. Spensley, owners of the new Majestic, now being devoted to first-class and successful vaudeville, has been sold to Jake Rosenthal, the recent lessee and manager.

FORT MADISON.—EBINGER GRAND (W. Ebinger): The Cry Baby 5; fair co., to fair house. Bright Eyes 7; good co., to S. R. O. Joshua Simpkins 12. Baby Mine 14. Panama 15. Monte Carlo Girls 16. Buffalo Bill's Wild West 17, 18. Winninger Brothers 20-27. Henrietta Crosman March 2. Newlyweds 8. Sweetest Girl in Paris 9. Chorus Lady 12.

PERRY.—OPERA HOUSE (A. W. Walton): Bachelor's Honeymoon 11 pleased at two performances; fair business. Breckinridge Stock co. opened 13-18; light business. Missouri Girl 22. Toymakers' Dream 24.

CLINTON.—THEATRE (C. E. Dixon): Renda Stock co. opened 5 for week; change of bill nightly; fair business. The Sweetest Girl in Paris 17. Walker Whiteside 19.——FAMILY (B. Sodini): Business continues good; fair bills.

ANAMOSA.—GRAND (H. W. Lohrman): Joshua Higgins 9; good co. Lion and the Mouse 13. Kryl Concert co. 16.

KANSAS.

TOPEKA.

The Dollar Princess with Fine Cast Made Big Hit—Genevieve Russell Returns.

The Dollar Princess at the Grand 7 pleased a good house. The cast was excellent and the costumes magnificent. John L. Kearney, Will C. Mandeville and Fred Lennox in the comedy parts, and Lillian Clanford, Daphne Glenn and Barbara Babington in the leading feminine parts, assisted by a good chorus, handled the piece in a manner to win a home here for The Dollar Princess. Madame X made its initial appearance here 10, and a decided hit. The work of Mabel Montgomery was particularly clever in the title-role, and special mention is deserved by Warren Oland, Oase Hamlin, Charles Bunnell, George Timons, and Frank Wright, all of whom were strong in their parts. Madame Sherry 14. The Chocolate Soldier 15. Lyman Howe's pictures 17, 18. The Traveling Salesman 20. Polly of the Circus 24, 25. Queen of the Highway 27. Ben-Hur March 2-4.

The Majestic with North Brothers Stock co. and the Novelty with a good vaudeville bill played to good business 6-11. Genevieve Russell, who has spent the past week in Chicago and points in Wisconsin, will return to the Majestic next week. Ruth Robinson has been playing in her place during her absence.

F. H. WILSON.

WICHITA.—CRAWFORD (R. L. Martling): The Merry Widow 3 to capacity; fine production. Vaudeville for Shriners' benefit 14-18.——AUDITORIUM (J. A. Wolfe): The Two Orphans presented by the Wolfe Stock co. 6-11. The Traveling Salesman 13.——PRINCESS (L. M. Miller): The bill 6-11 included Will J. O'Hearn and co., Kelly and Wentworth, Thomas H. Dalton, Beth Denesmore, Riley and A'Hearn; business good.——ITEM: Anna Pavlowa, Mikail Mordkin, and the Imperial Russian Ballet danced before an audience of 5,000 at the Forum 4; excellent attraction.

INDEPENDENCE.—BELDORF (Milburn Hobson): The Newlyweds and Their Baby delighted S. R. O. Jan. 27; one of the very largest houses in the history of the theatre. The Local Elks' performance, The Inside Inn, pleased a large house 8. Independence Musical Club to good business 7. The Le Brun Opera co. gave satisfaction to a good house 10. Paid in Full 17. Lyman Howe March 2. Girl from Rector's 3. The Flirting Princess 6. Olga Nethersole 16. Al. G. Field's Minstrels 17. Henrietta Crosman 23. The Sins of the Father 25.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham): The Passion Play, with local talent, 10, 11, pleased fairly well. The Matinee Girl co. 12-15 opened in The Airship to good business.——ORPHEUM (M. B. Shamburg): One of the season's best offerings for week of 12; business excellent.——ITEM: Maurice Cunningham has again gained control of the People's Theatre after a few months' absence.

CHANUTE.—HETRICK (W. C. Sears): Le Brun Opera co. in Martha 11; big business, to most enthusiastic audience. Paid in Full 13 drew a good house and gave excellent satisfaction. Edith Mae Hamilton was charming in her part; strong co. Clarence Price Travelogues 15. Traveling Salesman 23.

COLUMBUS.—McGHIE'S (W. E. McGhie): A Royal Slave 4 to fair business. Paid in Full 14. The Chaperon 24. Lyman H. Howe March 3.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch): The Spendthrift 9 pleased good business. James K. Hackett in The King's Game 13 pleased large house. Louis Mann in The Cheater 20.

FRANKFORT.—CAPITAL (J. M. Perkins): The Thief 10, by excellent co., delighted a fair house. The Missouri Girl 13 pleased topheavy house. Powhattan (local) 17.

HENDERSON.—PARK (R. E. Cook): Going Some 6 failed to appear. The Spendthrift 10. Vaudeville 13-15.

LEXINGTON.—OPERA HOUSE (Charles Scott): Flint, hypnotist-mesmerist, 13-18; fair business.

MAYFIELD.—UNIQUE (T. L. McNutt): Culhane's Comedians in Brought to Justice 11.

F. E. FOSTER.

Mirror correspondent at Iowa Falls, Ia., since 1890.

LOUISIANA.

NEW ORLEANS.

Pavlowa and Mordkin at the Dauphine—Raymond Hitchcock at the Tulane.

The Imperial Russian dancers, Mlle. Anna Pavlowa and Mikail Mordkin, supported by a splendid ballet and orchestra, was a big drawing card at the Dauphine 12-18. This community has never before seen the like of these dancing forms so expressive of thought, feeling and emotion. They deserved the splendid reception they received. De Wolf Hopper 19-25.

The Man Who Owns Broadway appeared at the Tulane 12-18. Raymond Hitchcock is playing the lead successfully and is ably assisted by Flora Zabelle, Mildred Elaine, and John Hendricks. The Dollar Princess 19-25.

A fair co. presented The Thief at the Crescent 12-18. Blanche Shirley and Hallett Thompson playing the leads in a satisfactory manner. Buster Brown 19-25.

La Boheme and Mlle. Trompette were the features at the French Opera House 12. Le Chemineau 14. Lucia di Lammermoor 15, with the Ballet of Tircis et Cleo. Aida is in active rehearsal.

At the Lyric Theatre the management presented 12-18 Atlantis and Fisk, jugglers; Edmunf and Hill, singers; Monte Wilkes, illustrated songs; Winsome Winnie, bicycle act, and motion pictures.

The Ideal Stock co. presented the Moonshiners at the Winter Garden 12-18. Marie Mae Montrose and Laura Pierson are prominently cast and doing effective work.

J. M. QUINTERO.

SHREVEPORT.—OPERA HOUSE (Marlich Brothers and Coleman): Lillian Russell 4; excellent co. to good business. The Girl from Rector's 5; fair co. to capacity house. The Merry Widow 6; excellent co. to S. R. O. The Bachelor 8; Paul Gilmore and a well balanced co. to a well pleased audience. Adelaide Thurston in Miss Ananias 9; an excellent co. presenting this delightful little comedy, with Miss Thurston at her best. Olga Nethersole 17. Virginia Harned 18. Madame X 19, 20.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Glayda Newton and Pat Drew 2-5 in high-class vaudeville; good co., to S. R. O. Coburn's Minstrels 10; good business; some excellent voices; pleased.——ITEM: Manager Nolan announces the close of the theatrical season with the performance of Coburn's Minstrels, and announces that the house will continue to operate during the coming months as a picture and vaudeville house.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delacroix): Season closed with J. A. Coburn's Minstrels 11 to a topheavy house.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): The Climax 9-11 played to good business; strong co. Sheedy's vaudeville and pictures 13-18; a new departure for this house; good business. Seven Days 24, 25.——KEITH'S (J. E. Moore): The Ensign 13-18; an elaborate production and big business; every member of the co. excellent. Barbara Freitchie 20-25.——CONGRESS (E. H. Gerstle): Gus Williams as the headline 13-18; attraction: Lappin, Nickerson and Lappin in dramatic sketch, Friendship; Twin Sisters Anderson, novelty change artists; Sadie McDonough, songs; made a hit that packed the house every performance. Gus Williams is always a favorite here; he says his ambition is to round out a full half century before he quits the stage; he is now on his forty-seventh year, and grows better with age.——PORTLAND (J. W. Greeley): This week, 13-18, being the completion of the first year of this popular house, was celebrated as anniversary week; special features, in addition to a strong bill. Frederick Wright and co. in dramatic sketch, the Dixie

Serenaders, coon singers and dancers; the Four Orchvanais, contortionists; Mr. and Mrs. Jack McGee, and Evans and Lawrence made up the bill. Signor Marinagoldi and the excellent orchestra gave selections from grand opera at each performance as a special feature. After evening performance, 14, Manager Greeley gave a banquet at the Falmouth Hotel to about seventy-five, including the artists, attaches of the house and personal friends. Manager Greeley was the recipient of many tokens of regard and congratulations for the very successful year just past.——CASCO (M. C. Blumenberg): In addition to the fine selection of latest films, the musical programme was a strong one; capacity business.

LEWISTON.—EMPIRE (J. A. O'Brien): At the Old Cross Roads 9-11; an exceptionally strong and well balanced co.; enjoyed by three fair houses. French (local) 21. Seven Days 23. Dollar Princess 27. Pictures and vaudeville drawing good attendance on off nights.

BRUNSWICK.—TOWN HALL (H. J. Given): Brunswick Drum Corps Concert 8; excellent, to S. R. O. Dance in Maine 16. C. A. C. Dramatic Club 21. S. of V. Concert 22.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Paul Gilmore co. in The Third Degree 17.

BANGOR.—OPERA HOUSE (F. A. Owen): The Red Mill 22. The Girl from Rector's 27.

MARYLAND.

BALTIMORE.

Mrs. Fiske in Becky Sharp, Richard Carle Homeward Bound, and Other Offerings.

BALTIMORE, MD., Feb. 20.—Ford's Opera House held one of the largest and most fashionable audiences of the entire season to-night to greet Mrs. Fiske in Becky Sharp. It has been almost five years since this talented actress was seen in Baltimore, and her absence had been sadly missed. Her engagement will be one of the most successful of the whole season. Mrs. Fiske's portrayal of Thackeray's whimsical heroine is one of the greatest achievements of the American stage and should be seen by every patron of the drama. Her company includes Leonard Shepherd, Robert Ferguson, Reginald Carrington, Harold Russell, Paul Scardon, Helena Van Brugh, Florine Arnold, Marry Maddern, Constance Jackson, Jean Davidson. Next week, Joseph M. Gaites' production, Thais. The Country Boy March 6.

At the Academy of Music, Richard Carle appears in Jumping Jupiter. His new production is one of his very best and will surely find favor wherever seen.

At the Auditorium Theatre, the Messrs. Shubert present Eugene Walter's Homeward Bound. The cast is headed by William Courtenay, who gives one of his best characterizations as the husband, the others being Dorothy Tennant, Marion Ballou, Amy Summers, William Rosells, and Frederick Burton. Next week, Henry B. Warner in Alias Jimmy Valentine.

At the Maryland Theatre, the bill is headed by Lasky's Photo Shop, one of the best sketches seen here this season. Others on the bill are Marie Fenton, Conroy and Lemaire, Ward and Cullen, Stickney's Comedy Circus, the Three Athletas, and Edwin Holt and company as an extra feature.

At the Savoy Theatre, Camille will draw large audiences in the hands of the Boston Players. Maxine Mills is seen as the unfortunate Lady of Camelias, while Mr. Meade covers himself with glory as Armand Duval.

Holliday Street Theatre: In Old Kentucky is playing its annual engagement. Next week, No Mother to Guide Her.

Gayety: The attraction is the Crackerjacks, to be followed by the Bon Ton Burlesquers.

Monumental Theatre: The Yankee Doodle Girls opened for a week's engagement to good business and will give way to the Ducklings next week.

The Chicago Grand Opera postponed the appearance of Mary Garden in Thais at the Lyric to Feb. 16, and substituted Carmen, with Miss Slyva. The other artists included Huberdeau, Zeppilli, Dufranne, Cavan and the famous Dalmores, who made his first appearance on a local stage. Next opera, Feb. 23, Les Huguenots, with Zerola, Korolewicz, Sammarco, Huberdeau, and Zeppilli.

If ever the Baltimore public proclaimed a play a success, it was Everywoman. After a second view of this production, I am strongly convinced that the American stage has seen nothing of greater value to the earnest student of the drama. Laura Nelson Hall in the role of Everywoman achieved the dramatic triumph of her career. H. Cooper Cliffe and Sarah Cowell Lemoyne also deserve special mention for their work.

Wilton Lackaye had very complimentary things said about his new production, The Stranger, which was given for four performances at the Academy. Despite the big drawing cards of the week, including Bernhardt, Everywoman and the opera, his engagement was very successful. Mr. Lackaye's new role, that of the new type of Southerner, fits him like a glove.

The engagement of the ill fated Cub, with Douglas Fairbanks, was again withdrawn as the attraction at the Auditorium for Feb. 20 and week in order to give way to Eugene Walter's new play, Homeward Bound.

I. BARTON KREIS.

CUMBERLAND. — MARYLAND (William Cradoc, res. mgr.): Charles Champlin Stock co. presenting The Powers That Be, The Walls of Jericho, The Reformer, Arizona Limited, Shore Acres, and The House of a Thousand Jewels 6-11; co. fairly well balanced; attendance excellent. Mr. Champlin has two valuable aids in Miss Burroughs and Mr. Campbell. The Metropolitan Concert co., including Madame Chilson-Ohrman, soprano; J. H. Duffey, tenor; Fred Martin, basso, and Susie Ford, pianist, 15. Vaudeville and pictures with the following: Lily Langton, Rialto Serenaders, Matsuma Japs, Charles Diamond, gymnast; Bartiks' Russian Dancers, and motion pictures 13-18 (except 15).

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Charles K. Chaplin Stock 13-18 opened with The Powers that Be; pleased good business. Other plays: Shore Acres, Reformers, Arizona Limited, Walls of Jerico, Royal Mounted, House of a Thousand Jewels. At Piney Ridge: good performances and business. Creatore's Band 20. Daisy Cameron 22. Elks' Minstrels (benefit) 23.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Girl from Rector's 10, 11 (matinee 11), with Mary Cecil as Lonte Sedaine, Kenneth Davenport, Phyllis Carrington, Albert Reed, and a fair co. gave a performance that pleased good attendance, the matinee (11) being very large. At Cripple Creek 13-15 (matinee 15); a well-balanced co. headed by E. E. Bonner and Richard M. Simson; good attendance, Reikins' Yiddish Players 16. The Girl in the Taxi 17, 18. The Climax 22, 23.——SAVOY (Charles C. Cook, res. mgr.): A good bill 13-18 featured the Seven Montrose Troupe, who scored a strong hit. Percy Waram, Betty Martin, and J. R. Bradley in The Boatswain's Mate, Jennings and Renfrew, Dixon and Dixon, the Ferraris, Marika and Carmen Mosscrop, Marie and Billy Hart in The Circus Girl; pleased very large attendance.——BIJOU (L. M. Boas): 9-11: Mr. and Mrs. Thomas in The Dog Thief, Homer Barnette, the Van Cooks in Fun in a Laundry, 13-15: Bowen and Lina, the Great Gracey, Farley and Claire, the Bijou Pictorial Trio, the Redman and the Child, and My Old Kentucky Home to large attendance.——PREMIER (L. M. Boas): Harding and Joyce, Clara Nelson, Harry Ross, and The Best Man Wins 9-11. Bombay Deerfoot, Roy and Williams, Harry Ross, Dr. Cupid, and The Bad Man's Christmas 13-15 to excellent attendance.——PALACE (George W. Graham): McAlpine and Deming, Sadie Graham, Miss Pollock, George W. Graham, A Western Night, and The Count and the Cowboys 13-15 to paying attendance.——ITEMS: James Meehan, of New Bedford, is a member of Evans' Honey Boy Minstrels.——Business at the Star, Scenic, and Nickelodeon still continues from fair to good; good attractions continue to be very scarce, as the bookings are few and far between. Reports indicate that the season of stock in this city in the Spring will be most successful.—Harry A. Andrews, late of a Los Angeles Stock co., has joined one of the Poli Stock cos. as stage director.

W. F. GEE.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Soul Kiss 16. The Japanese Girl 17. Lyman Howe 18. Tech Musical Club 22. Viola Allen 22. Russian Dancers March 8.——SMITH COLLEGE AUDITORIUM: Piano and violin recital by Mr. and Mrs. David Mannes 8; excellent, to very large attendance. Piano recital, by Ferruccio Busoni, 15; remarkable performance before a large audience, including many musicians from neighboring cities, as Northampton is the only place in this section of New England visited by the Italian pianist.——ITEMS: A musical and dramatic entertainment by the Holy Rosary Society of Sacred Heart Church was given 12th at Cook's Theatre. This included the presentation of Le Lanquais of Madame.—Lincoln's Birthday was observed by a lecture at the People's Institute by the Rev. Lyman P. Howell.—Another entertainment at the Institute was a concert 10 by the Columbia University Glee Club.

WORCESTER.—THEATRE (J. F. Burke): Grace Van Studdiford in The Paradise of Mohamet 9 to good business. Madame Sherry 13-16, with a good co. Marie Flynn made a big hit as Yvonne Sherry. Audrey Maple greatly pleased as Lulu. Hallen Mostyn furnished some splendid comedy; very good business. Mrs. Fiske in Becky Sharp 18. John Drew in Smith 20. Wilton Lackaye in The Stranger 21, 22. John Hyams and Leila McIntyre and co. in The Girl of My Dreams 23-25.——POLI'S (J. C. Criddle): Tyson and Brown, the fashion plates of vaudeville; Veroni Verdi and Brothers, violinists, was a hit; Valerie Bergere Players in What Happened in Room 44, pleased; Charles and Fanny Van won favor; Lillian Herlein was the hit of the attraction; she is a good singer and has a pleasing personality; Haines and Vidocq, Adlaide Herrmann, pleased; big business as usual.——FRANKLIN (J. F. Burke): Chimes of Normandy was the offering of the Ware Musical Comedy co. 13-18; pleased good business. The Rosary 20-25.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Joseph J. Flynn's Stock co. opened an indefinite engagement 11. The Lion and the Mouse was the opening play, and was presented in an excellent manner to good houses. The Great Divide 20-25. The Dollar Princess March 1.——COLONIAL (John F. Adams): Edwina Barry and co., the Village Choir, Paul Lacroix, Andy Rice, Mr. and Mrs. Frederic Voelker, Fay, Coley and Fay, and the Four Floods 13-15; very good bill; fine business.——ITEM: Frances Haight, of the Frederic Hawley co., which appeared at the Colonial last week, is confined to the Lawrence General Hospital by a badly fractured leg caused by a fall on an icy pavement. It will be many weeks before she can resume her tour.

BROCKTON.—CITY (W. B. Cross): The Brockton Choral Society 10, assisted by Irma Seydel, violinist; Gwilym Miles, baritone, and the Brockton Philharmonic Orchestra, with George Sawyer Dunham as conductor, gave an excellent entertainment to large and appreciative audience. Carver and Pilyer, Mrs. Sheridan-Welch, Clayton and Lemie, May and Lilly Burns, and the moving pictures 13-15 to full houses.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 13-18 in Winchester opened to S. R. O. Jack Chagnon, William Freeman, William Dimock, Al. Warner, Marie Horton, Louise Langdon, and Marion Chester deserve mention for good work, and the co. gave good support. Our New Minister 20-25.

HAVERHILL.—ACADEMY (J. A. Sayer): The Girl in the Taxi 13, with Carter De Haven, proved the biggest success of the season. The audience which filled every seat, frequently applauded the clever work of the various players, Mr. De Haven running even with every member of the cast. The Climax 15 more than satisfied a large house. Yiddish Players 17. The Girl from Rector's 18. Hoyt's Musical Comedy co. 21, 22. Time, the Place and the Girl 25, with Chicago Stock co. and Leigh De Lacy to follow.

FITCHBURG.—CUMMINGS (George H. Hill): Herberts' Dogs and Cats, Hughs and Tiffany, La Petite Emelie Troupe, Mary Davis, and pictures 9-11; business good. Leigh De Lacey Stock co. 13-18. Seven Days 20.——BIJOU (Harold F. Jackson): Whitman Brothers, the Gregsons, Samuel Thornburg and co., Wise Chalk Talks, the Southern Girls, and pictures 9-11; business fine. Five Musical Smiths, Bert and Bessie Draper, Mr. and Mrs. F. Wallace, Russell and Smith's Minstrels, and pictures 13-15; business fine.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. 13-18 in The Battle; good business; co. well deserves the patronage. Miss Hobbs 20-25.——OPERA HOUSE (M. McDonald, res. mgr.): The Soul Kiss 15.——ITEMS: Mr. Grossman, of Chicago, is to be the new manager. Mr. McDonald going to the Nelson in Springfield, Mass.—Mr. Jeffrey and Mr. Thomas share the honors in the leads in The Battle. Mr. Stafford also appears to fine advantage. Miss Milliken, the leading woman, is always clever.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson Stock co. opened 11-13, presenting The Charity Ball.——HATHAWAY (Roy Applegate): Donald Meek Stock co. opened 4-11 in Brown of Harvard; capacity business. Our New Minister 13-15.——MERRIMACK SQUARE (J. F. Carroll): Mildred Jewell, Rachlaws, Frenchell and Lewis, Charles Fraser, Frederick Meek; capacity business.——ACADEMY: The Ten Louisiana Blossoms, the Hurleys, Denoyer and Dannie; large houses.

PITTSFIELD.—COLONIAL (James P. Sullivan): Chicago Stock co. 6-11; good business and performances. The Soul Kiss 13 pleased good business. Father Mathew Minstrels 15; good business; enthusiastic audience. A Texas Ranger 17, 18. Joseph in Egypt (in Yiddish) 20. John Drew in Smith 22.——EMPIRE (J. H. Tebbetts): Una Clayton, Stuart and Kelley, the Four Masons, Donovan and Arnold, Ed. Todd, and the Mangrau Troupe 13-15 are pleasing fine business.

GARDNER.—THEATRE (W. A. Wesley): The Texas Ranger 28. The Climax March 2. The Time, the Place and the Girl 3. The Girl from Rector's 10. Man of the Hour 13. The Flaming Arrow 16.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): The Climax 16.

MICHIGAN.

LANSING.—GLADMER (E. W. Williams): George Sidney in The Joy Rider 11 delighted two good houses. The Country Boy 15. Henrietta Crosman in Anti-Matrimony 16. The White Squaw 17. Graustark 18. Al. G. Field's Minstrels 20. A. H. Wilson in A German Prince March 1.——COLONIAL (C. I. Davis): Cook Stock co. in The Village Parson 13-21 to usual business.——BIJOU (Charles Marshall): Vaudeville to good houses, headed by the Bama Bama Girls 15-21.

KALAMAZOO.—ACADEMY (B. A. Bush): Two Men and a Girl 10; splendid satisfaction; large business. The Alvarado Players 13-18 opened with The Price of Silence, followed by The Daughters of Dora Thorne, An Indian's Secret, etc.; good business all week.——FULLER (W. J. Donnelly): The Cat and the Fiddle 8 satisfied fair sized audience. Louis Mann in The Cheater 13; one of the best seen this season. Henrietta Crosman in Anti-Matrimony 14 greatly pleased. Bright Eyes 15. The Country Boy 17.

BATTLE CREEK.—POST (E. R. Smith): The Lottery Man 7; fair business. Orpheum Stock co. 8-15 delighted excellent business. Plays: When Men Love Women, We Are King, The White Squadron, The Sign of the Four, Just for a Girl, The Parish Priest, The Power of Politics.——VARIETY (John McLarty): Jack Warburton Stock co. 5-11; fair co.; good business. Plays: Mr. Postrum from Postville, What Hate Will Do.

CALUMET.—THEATRE (J. D. Caddihy): The Burgomaster 11, with Gus C. Weinburg, pleased good house.——ITEM: Manager Caddihy closed a contract 11 for the appearance here of Willard Mack and Maud Leon in God's Country, the date for the production not being decided upon. Besides this production the following have been booked: The Rosary, Golden Girl, and Frederick Warde.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Charles Bellon's Cat and the Fiddle 2 to full house; fine performance. Travel Festival 3, 4. Don't Tell Mr. Wife 6 to big audience. Charles Gardner's Henderson Kids did not give satisfaction 11. The Shubert's Concert sold out for 15. The Wolf 20. The Cow and the Moon 23. Cutler Stock co. 27-March 4.

ADRIAN.—CROSWELL OPERA HOUSE (G. D. Hardy): George Sidney in The Joy Rider 10 to a packed house; selected op. Graustark 14; a splendid co. gave very good satisfaction to a good house, but very bad weather and the McKinley Club banquet had their effect on the attendance. The White Squaw 18. The Cutler Stock co. 20-25.

PORT HURON.—MAJESTIC (J. W. Beagan): Margaret Illington in The Encroacher 9. Al. G. Field's Greater Minstrels 11. The Lottery Man 13. Albert Chevalier in Daddy Dufard 17.——CITY (Sam Hartwell): Whitney Stock co. 13-18.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Jordan): Juvenile Entertainers 10-16. A Final Settlement March 2. The Old Homestead 7. Flora De Voss Stock co. 13. The Spendthrift April 1.

JANESVILLE.—NEW THEATRE (M. H. Widger): Lower Berth 13 10 pleased good house. Graustark 17. Isle of Spice March 17. The Cow and the Moon 21.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger): The Bell Stock co. 20-25.

BIG RAPIDS.—COLONIAL (Bartlett Dee): The Alvarado Players 6-11; excellent co. Paid in Full 17.

MINNESOTA.

ST. PAUL.

May Robson at the Metropolitan—James Neill and Edythe Chapman Favorites Here.

Capacity houses are greeting May Robson in The Rejuvenation of Aunt Mary at the Metropolitan 12-18. It being benefit week for the Policemen's Relief Association, The Burgomaster 19-22. The Sweetest Girl in Paris 23-25. The Nest Egg 26-March 4.

Very fair business was the rule at the Shubert 13-18, where Gertrude Elliott in The Dawn of a To-morrow was the attraction. German co. 19-22. Miss Nobody from Starland 23-25.

The second engagement this season of The Defender of Cameron Dam brought good business

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to the Grand 12-18. The Wolf 19-25. At the Mercy of Tiberius 26-March 4. The Minister's Sweetheart 5-11. The Cat and the Fiddle 12-18.

Billy Watson and His Beef Trust fared well at the Star 12-18.

Orpheum 12-18: Sam Chip and Mary Marble, Bianci Froelich, Three Binns, Alcide Capitaine, Hess, Munroe and Powell; Six Kaufmans, and Richard Nadrago.

Charles Lindbeim made a great hit in a Yon Yonson type of character in The Man from Minnesota at the Majestic 13-19. As a laugh getter the sketch is hard to beat.

Barton Hill, who died recently in the East, is remembered here as stage director of the People's Stock co. at the Old People's Theatre, corner of Sixth and Franklyn streets, late in the eighties.

Those sitting high in authority at the Shubert strenuously deny the report that Pantages' is to lease their theatre here.

James Neill, Edythe Chapman, and the Neill co. have been engaged by Manager Scott for the Summer season at the Metropolitan. This will be the Neill's eighth Summer season in St. Paul, where they have always been great favorites.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Gertrude Elliott and Company Won Favorable Comment—John Ince Made Good Impression.

The event of the week was the appearance of Gertrude Elliott in The Dawn of a To-morrow at the Shubert. The play, as well as Miss Elliott's acting, won enthusiastic praise and the co. came in for much favorable criticism, Fuller Mellish scoring heavily. The Shubert is dark. Miss Nobody from Starland first half next week.

At the Metropolitan, May Robson reappeared for the third time in The Rejuvenation of Aunt Mary and was well received. The Arcadians, with the original co., captured the entire city week of 12 and no more delightful musical comedy has been seen here in seasons. Josephine Hall is now playing Connie Edens' role and is doing it well. Next week, The Sweetest Girl in Paris, with Alexander Carr and Trixie Friganza, and The Burgomaster, with Gus Weinberg.

At the Bijou, School Days was a bright and lively mixture, with Herman Timberg carrying off the laurels as Izzy. Fiske O'Hara in The Wearing of the Green follows. Then The Wolf.

The Lyric offered The Belle of Richmond, with Warda Howard in the leading role. John E. Ince made his first appearance and proved an excellent leading man, although he had no opportunity in his opening part. Glittering Gloria follows, after which we are to have a stock production of The Nigger.

At the Orpheum, Maurice Freeman headed the bill, Will Looder performing a like service at the Unique, and the Miles offering an excellent bill, which included Delmore and Lee, Charles Leonhoin in The Man from Minnesota, and the Eight Hawaiian Singers and Instrumentalists.

Myrtle Vinton appeared in East Lynne at the Princess, Justin Cooper being her leading support.

The University of Minnesota Dramatic Club will present Trelawney of the Wells at the Shubert 18.

Manager Salisbury, of the Lyric, has received notice from J. J. Shubert to close the present stock season, but that it will reopen 26 with Lee Baker, who has been a member of the New Theatre co. for the past two seasons, and his wife, Edith Evelyn, as leading man and leading woman. The Bakers have an immense following in Minneapolis and are the most popular and talented players who have ever been here in stock.

CARLTON W. MILES.

DULUTH.—LYCEUM (C. A. Marshall): Father and the Boys 10, 11: very good, to good business and well satisfied audiences. Willard Mack and Maude Leone in Gods Country 12-17 will probably enjoy excellent patronage, for they have won favoritism with Duluth people during previous engagements here. Miss Nobody from Starland 18.

ROCHESTER.—METROPOLITAN (J. E. Reid): A Cowboy Girl 11 to fair house. The Rosary 20. The Cat and the Fiddle 27. The New Sunny South 28.——ITEM: The Des Mars are going to back a scheme for a concert band of twenty-one pieces for the Summer.

THIEF RIVER FALLS.—AUDITORIUM (G. Halvorson): Twelfth Night Jan. 23: good business: pleased. The Burgomaster 1: good house, notwithstanding stormy weather. The Man on the Box 7: good business: pleased. A Stubborn Cinderella 24.

WINONA.—OPERA HOUSE (O. F. Burlingame): Father and the Boys 7 pleased a good house. The Cowboy's Girl 12 to a topheavy house. The Harvey Stock co. 13-18. Madame X 20. The New Sunny South 25. The Cat and the Fiddle 26. Sidney Drew in Billy 28.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): The Girl from Rector's 6: fair house. Three Weeks 7: good business. Adelaide Thurston 10 in Miss Ananias pleased large audience. Paul Gilmore 11 in The Bachelor, matinee and night: fair house. Virginia Harned 13. Lew Dockstader 24. Buster Brown March 1. The Girl in the Taxi 2. Coburn's Minstrels 6. Polly of the Circus 7. Bright Eyes 15. Blanche Walsh 16. Beverly of Granstark 20. Robert Edeson 22. Louis Mann 24. Traveling Salesman 28. Henry E. Dixey 29.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): The Firing Line 22. Dockstader 23. Madame Sherry 27.

GULFPORT.—THEATRE (Lew Rose): Buster Brown 17.

MISSOURI.

KANSAS CITY.

Praise for Madame Nazimova, Brandon Tynan, and Gertrude Berkeley—Delightful Dolly.

Madame Nazimova appeared at the Shubert 12-18, opening to crowded houses that were greatly pleased as usual with her wonderful acting. Little Eyolf was given the first night, and the big audience testified their appreciation by frequent applause. Nazimova was superb in the part of Rita Allmers, and Brandon Tynan as Allmers seemed to make all that was possible out of the part and was excellently received. To Gertrude Berkeley, who appeared as the Rat Wife in the first act, must be accorded the highest of praise for a wonderful character interpretation. Fred L. Tilden, Violet Esmond, and George Tobin carried other principal roles to success. A Doll's House and Comtesse Coquette were the offerings during the latter part of the engagement. Maxine Elliott in The Inferior Sex 19-25.

Della Fox in Delightful Dolly played the week of 12-18 at the Willis Wood to good business and pleased immensely. The play is a farce with many good laughs, and the several musical numbers added were features that found ready favor. A capable co. were in support, of whom Helene Hamilton, Fannie Midgely, Bobby Newcomb, William Pinkham, Boyd Marshall, J. E. Dunn, and Bertha Julian deserve praise. Francis Wilson 19-25.

Girls was the Grand offering 12-18, and the amusing Fitch comedy was perhaps never better received. Mabel Mortimer, Lorane Marshall, and Kate Guyon were the "girls," all playing their parts excellently, while the supporting co. were capable without exception. The play was well staged. The Newlyweds and Their Baby 19-25.

The Minister's Sweetheart held the boards at the Gillis 12-18, opening to two big Sunday audiences. Wayne Nunn plays the title-role with discrimination and won enthusiastic applause. Others who deserve mention are Louis Hartman, Edith Gray, May Gerald, Harry Hughes, and Houston Richards. Queen of the Highway 19-25.

The usual entertaining bill at the Orpheum 12-18 drew big crowds nightly. The topliner of the bill was Mr. Hymack, who calls himself "the Chameleon Comedian," and whose mystifying act won enthusiastic applause.

The Century had The Girls from Dixie 12-18, playing to a very satisfactory week's business. Adams and Guhl, German comedians, were featured in a performance of merit. Merry Maidens 19-25.

Singer's Seneraders were the Gayety attraction 12-18, opening to good business. Lew Kelly headed the presenting co. in the two burlesque offerings. Queens of the Jardine de Paris 19-25.

Frederick Hallen and Molly Fuller in a sketch entitled A Lesson at 11 P.M., were the headline offering at the Empress 12-18, pleasing immensely.

The Chocolate Soldier was held over for an extra performance at the Shubert 19, playing to capacity. The eight days' engagement closing the above date was one of the biggest weeks from the box-office standpoint of the present season, the S. R. O. sign being in continuous use. Manager Steward said that he would like to have had them for two weeks at least, and was making efforts to secure a return booking.

Fred Steward, former treasurer of the Shubert Theatre, has gone to Chicago to accept a similar position at the Princess Theatre. E. S. Hansen, assistant treasurer, has been promoted to treasurer, with Clarence Austin, formerly of the Auditorium staff, as his assistant.

Shenandoah is to be given a monster production in Convention Hall the latter part of March by the Third Regiment N. G. M., the local military organization. The spectacle is to be put on by Fred MacLean and James Oak Rose for the regiment, the latter, of course, assisting in the production.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT-TOOTLE (Harry O. Fitzgerald): Walker Whiteside in The Melting Pot 7: fine presentation: business to capacity. Madame X 9 was well received by a good house: Charles Bunnell and Mabel Montgomery were the favorites of the good cast. The Chocolate Soldier 13, 15. The Honeymoon Trail with Fred Wyckoff 19.——LYCEUM (C. U. Philley): The Smart Set 6-7 was very popular with big business: S. H. Dudley is one long laugh. Frohman's Dollar Princess 8, by a fine co., pleased a capacity house. The Girls from Dixie 9-11 drew good business. Barney Gilmore in Kelly from the Emerald Isle 12-15. Merry Maidens 16-18. Frederic Thompson's Polly of the Circus 21, 22.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): Girls 11: good co. and house. Paid in Full 12: good co. and house. Chocolate Soldier 16.——JOPLIN THEATRE (Claude Thornton): Charles Frohman Opera co. in Dollar Princess 11: fine co.: crowded house. Madame Sherry 12, 13 opened to S. R. O.: fine co. Ben-Hur 23-25.——ITEM: The Madame Sherry co. stopped here, the only place in the State outside of St. Louis and Kansas City: crowded business both nights. Ann Tasker made a hit.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Della Fox in Delightful Dolly 12: greeted by a large audience. The Flirting Princess, with Harry Bulger in the leading role, 14, to the largest audience in the theatrical history of this city, chairs being placed in aisles and orchestra well: many encores were pleasantly responded to, and it was generally conceded to be the most attractive musical comedy since The Merry Widow.

HANNIBAL.—PARK (J. B. Price): Allen Stock co. in repertoire 6-11: good co. and business. Plays: A Fighting Parson, The Slave Girl, A Romance of the South, The Divorce Question, When Man Finds His Mate, and The Girl of the West. A Pair of Country Kids 13. Elks' Minstrels 17. Panama 18. Fiske O'Hara in Wearing of the Green 24. Honeymoon Trail 25.

CARTHAGE.—OPERA HOUSE (A. E. McKiernan): Paid in Full 10: good co. to excellent business. Elks' Minstrels (local) 17. Lyman H. Howe March 7. Al. G. Field's Minstrels 13. Seven Days 30.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The Man on the Box 12. The Beauty Spot 16. A Man's World 17. Father and the Boys 19. Wizard of Wiseland 21.——FAMILY (Dick P. Sutton): Harry Cornell Stock co. in The Final Settlement 12-18. Ishmael 19-25.

NEBRASKA.

OMAHA.

Madame Sherry Greeted by Enthusiastic Attendance—Other Bills.

Judging by the attendance and the enthusiasm Madame Sherry, which was produced at the beautiful Brandeis 2-4 is just exactly the kind of attraction to please the Omaha people, the demand for seats being so great that an extra matinee was given Friday afternoon. With this single exception, the house was sold out for each performance. Madame X opened a half week's engagement 5 and is playing to good business. The piece is a remarkably strong one and special credit is due for most satisfactory work done by Charles Bunnell and George Timmons as the blackmailers and Warren Oland as Laroque. Frank Wright was excellent as Raymond and Katharine La Salle looked and acted the part of Helene to perfection. Madame Gadski gave a delightful concert under local auspices matinee 7. Managers Burgess and Woodward offer The Smart Set 9-11, Polly of the Circus 12-15, Barney Gilmore 18-21.

Kocian was heard by a large number of music lovers of this city at Turner Hall 2.

The Girls from Happyland are holding down the boards at the Gayety week of 5. Their burlesque is excellent and the presence of Billy Watson on the stage adds much to the amusement of the audience. Jack Mason's Rollicking Girlies 12-18.

The Krug had the Girls from Dixie 5-8, with Adams and Guhl featured. Ten Nights in a Bar-room 9-11, with The Merry Maidens 12-15.

Business as usual is excellent at the Orpheum, the bill for week of 5 being as follows: Ben Beyer and Brother, Mildred Grover, P. T. Selbit, William A. Brady, Johnny Stanley and Ruby Norton, the Six Musical Cuttys, Bellclair Brothers.

At the American Theatre the programme includes B. Harrington, Mildred and Lester, Barrett and Mathews, George W. Day, Edwin Keough and co., Adel McNeil, the Morton-Jewell Troupe.

The Eva Lang Stock co. is giving My Wife week of 5 at the Boyd, with Cleopatra underlined. The management is trying the experiment of having the audience vote for their favorite play to be produced during the balance of the season.

There is a bill before the Omaha City Council to appoint a censor for moving picture and local theatres. It is doubtful if it will become a law.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): The Dollar Princess 6: fair co. to good house. Walker Whiteside in The Melting Pot 8: excellent co.: packed the house from top to bottom. Madame X 11: very good co. to excellent business. Honeymoon Trail 13. The Smart Set 14. Madame Sherry 15. Y. M. C. A. Course 16. Polly of the Circus 17, 18.——LYRIC (L. M. Gorman): George Washington, Jr., was presented in Lincoln for the first time week 6, Mr. Phelps taking the title-role: good business for the whole week. The County Chairman 13-18.——ORPHEUM (H. E. Billings): Excellent bills and business.

KEARNEY.—OPERA HOUSE (R. D. Garrison): The Honeymoon Trail 11: S. R. O.: pleased. Lyman Howe's pictures 13: the usual big business. Industrial School (local) 17. The Virginian 21. House of a Thousand Candles 28.——ITEM: Lew Lawson, of last season's Prince of To-night co. and of the Princess Amusement co. forces, was with The Honeymoon Trail co. and was remembered by his boyhood friends here. Lawson is making good in his chosen line of work.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): The Golden Girl 9 opened up the house after three weeks of darkness: fine performance and business. Walker Whiteside in The Melting Pot 11 pleased a fine audience. Smart Set 14.——ITEM: "Doc" Breed, the Omaha lessee of the Larson here, has gone to New York to assume the management of the Stair and Havlin Majestic.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Henry Bartenbach): Lyman H. Howe 9 delighted packed house. Julius Caesar 11 pleased good house. The Honeymoon Trail 12: good business.

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NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Taylor Stock co. closed a week of fair business 11. Vaudeville and pictures did a capacity business first half of 13-18. The Ten Merry Youngsters were the drawing card. The Time, Place and Girl 23. Phil Ott's Comedians 24, 25. The Red Mill 27.

DOVER.—CITY OPERA HOUSE (Corson and King): Taylor Stock co. 13-15: fair business and co. Plays: Pals, The Blind Girl, At Fort Reno, Yankee and the Thief, Other People's Money, The Banker and the Girl, Falsely Accused, Out in Idaho, Time, Place and the Girl 21. Seven Days 27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): King Lynn co. 9-11: good business; well pleased audiences. Plays: The Middleman, Monte Cristo, The Boy Detective, The Girl and the Outlaw.

NEW JERSEY.

JERSEY CITY.

Eugenie Blair Did Good Work—Tenth Anniversary of the Spooner Stock.

The Light Eternal was presented at the Majestic 13-18 by Eugenie Blair and a fine co. to well-deserved large patronage, and gave the best of satisfaction. Miss Blair as Princess Artemia has an excellent chance to show her versatility, and she took full advantage of same and scored. George A. Lessey as Marco was all one could wish for as a Roman. John Milton as Tharagus, John Preston as the Emperor of Rome, Jack Rigney as Captain of the guard, Rose Watson as Luciana, Bessie Bennett as Nela, Charles Terriss as a Senator were all fine. The staging is of the best. Carter De Haven in The Girl in the Taxi 20-25. Beulah Poynter 27-March 4.

Harold Kennedy was "It" at the Orpheum Theatre, where the Spooner Stock co. appeared in Chimmie Fadden 13-18 to immense business. The play is presented in a capital manner, and calls out the strength of this capable organization. Mr. Kennedy in the name part is at his best. His comedy is clean and his serious work is artistic. Olive Grove as Mrs. Murphy has the best part of her engagement here, and her acting of the mummy is immense. She divided honors with Chimmie. Edna May Spooner as Fanny was, as usual, perfect. All the favorites were well cast. Raymond Whittaker as Mr. Paul, Hal Clarendon as Larry, Edwin Curtis as Mr. Van Courtland, Philip Quinn as Mr. Burton, Neil Barrett as Moxie, Frank Lane as Kramer, L. F. Fuller as Kelly, Florence Hill as Hortense, Edna Boon as Mrs. Fadden, and Lelia Davis as Maggie were able assistants. Harold Kennedy's specialties were well chosen and roundly applauded. Janice Meredith 20-25. Romeo and Juliet 27-March 4.

Edmond Hayes and his Wise Guy co. were at the Bon Ton Theatre 9-11 to very good business. The Cherry Blossoms co. came 13-15 to fine patronage, and has a good working co. to present it. Moulin Rouge Burlesquers 16-18. The Cosy Corner Girls 20-22. The Americans 23-25.

The tenth anniversary of the Spooner Stock co. in the Greater New York district occurred 11. The Spooners had been playing an Eastern circuit, and the Metropolitan district gave them so cordial a welcome that they opened at the Brooklyn Park Theatre. Since then the history of the family is an uninterrupted series of phenomenal success. The two hundredth performance by the co. in this city will take place 25. Some of the Spooner charter members, so-called because they have been with the organization since the beginning are Olive Grove, Edwin Curtis, Thomas Sheeley, Harold Kennedy, Robert B. Spooner, Edna May Spooner, Mrs. Mary Gibbs Spooner, and Mrs. Cummings, Alvin Fisher, of this co., who has recently been operated upon for appendicitis, is recovering.

Jersey City Lodge of Elks is arranging for a theatre party at the Orpheum Theatre about the middle of March. A similar event will take place at the Majestic Theatre during April.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): A vaudeville night with the remainder of the week devoted to pictures attracted good business 6-11. Burnt Cork Minstrels 22, 23; heavy advance sale.——ITEMS: Before the close of the season Burlingtonians will be given the opportunity of witnessing some of the dramatic treats of the season, Manager Lanning having booked several strong attractions for the Auditorium.—Benjamin Cook, the minstrel man and a former townsman, more recently of Pittsburgh, Pa., will again take up his residence in this city.—Clarence Bennett, the actor-artist, whose friends are legion in this town, has shipped from Portland, Ore., to the Burnt Cork Minstrels, a semi-professional organisation of this city, a set scene that was executed by him while filling an engagement in that city. J. WILL BURR.

ELIZABETH.—PROCTOR'S (Fred Thomson): De Witts' Bronze Statues, Pauline Barry, comedienne; Constance Windom and co., comedy sketch; Hermany's Animals, De Veau Twins, song and dance; Bill Morris and co., comedy sketch; Otto Brothers, comedians; Brooks and Kingman, comedy acrobats, 14-18.

UNION HILL.—HUDSON THEATRE: Immense business. Appearing 13-19 were Wills and Hassan, Le Roy and Harvey, Les Copeland, Walter Schrode and Elizabeth Mulvey, Dan Burke and His Wonder Girls, Charles F. Semon, and Berlini and Arthur.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Black Aristocrats 6 to fair business. Deming, N. M., amateurs in The Noble Outcast 11; performance under direction of C. E. Hand and merited the fine patronage awarded them. Ole Olson 17. Richard and Pringle's Minstrels 23. Climax March 7. The Girl from Rector's 13. The Great Trunk Mystery of Chinatown 27.——ITEM: Mr. and Mrs. Wilder (Ethel Kyle, the trap drummer), who have been spending the past few months here for the benefit of Mrs. Wilder's health, left for their home in the East 8.

NEW YORK.

BUFFALO.

Madame Kalich Repeats Former Success—Rose Stahl in Maggie Pepper.

Madame Kalich in The Kreutzer Sonata was the attraction at the Teck 9-11 and repeated the success made last season. Madame Kalich was given excellent support, in fact the best co. seen here this season.

Rose Stahl in Maggie Pepper has a greater success than The Chorus Lady and the star was greeted by large and enthusiastic audiences at the Star 13-18.

Guy Bates Post in The Nigger was well received and made a most favorable impression at the Teck 13-15. Jess Dandy in The Prince of Pilsen 16-18.

Three Weeks fairly well acted was at the Lyric 13-18 to moderate business.

At Shea's 13-18: Mlle. Adeline Genee, Hopkins, Axtell and co., Howard Brothers, Walsh, Lynch and co., Cooper and Robinson, Three Singers, the Three Marcantonis, Thalero's Circus and Kinetograph.

Washington Society Girls, with Larry Smith and Mamie Champion, was the attraction at the Lafayette 13-18.

Charles Robinson's Crusoe Girls made things merry at the Garden 13-18.

Nordica is announced for a song recital 17.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Eddie Foy and Emma Carus in Up and Down Broadway 10, 11; did tremendous business playing to capacity audiences. In addition to the co-stars, Barney Bernard, Lee Harrison, and the graceful dancing of Melissa Ten Eyck were strong features. Percy French and Dr. Houston Collisson, English entertainers, in a novel recital, Humors of Art and Music, delighted a fair audience 15. At Cripple Creek 16, 17. Seven Days 18. Ben Greet's Players 20. The City, with Tully Marshall and Mary Nash (return) 21, 22.——EMPIRE (James H. Rhodes, res. mgr.): Waldron's Trocadero Burlesquers 9-11, with Frank Finney featured, drew big business. Gus Hills' Vanity Fair 13-15, presented a good bill, replete with entertaining burlesque features: Richie and McAllister, were worthy funmakers. The vaudeville numbers were good, especially the clever dancing of Phil Cook. Jersey Lilies 16-18. Dainty Duchess 20-22. Love Makers 23-25.——GAIETY (Oliver H. Stacey): Miss New York, Jr., had a large following and pleased 13-18. The Dancing Mitchells won much favor. Kentucky Belles 20-25.——PROCTOR'S (Howard Graham, res. mgr.): Vaudeville and motion pictures satisfied large crowds 13-18.——MAJESTIC (Emil Deitche): Vaudeville and moving pictures 13-18: usual large audiences.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Red Mill 9 to S. R. O.; James Crowly and William Moore handled the leading roles; others in the cast were Frank Harsh, Bert Perry, Virginia Stuart, Fay Adams, and Lou Donaldson. Three Weeks 10; although seen here before in repertoire, attracted two large audiences; Jeanne Towler had the role of Queen of Sardalia. A Texas Ranger 14 to fair sized audiences; capable co. The City, with Tully Marshall, 16 (return). Jest and Song Club (local) 17. At Cripple Creek 18.——MOHAWK (Charles T. Taylor): The Bowery Burlesquers, featuring Madame Xcuse Me, served to fill the house at each performance; Charles Jansen took his brother Ben's place and proved to be an able substitute; in fact, many were not aware that Ben Jansen was out of the cast; Lizzie Freligh, Josie Kline, Sam Brown, and Eddie Fitzgerald were able supports. The Jersey Lilies gave a good account of themselves 13-15; burlesque is full of comedy and draws many laughs; Leon Errol is the chief fun producer. Vanity Fair 16-18. Love Makers 20-22. Dainty Duchess 23-25. Robinson's Crusoe Girls 27-29.

NAT SAHR.

ELMIRA.—LYCEUM (Lee Norton): Stetson's U. T. C. 11; two capacity houses. Kirk Brown 20-25.——MOZART (G. W. Middleton): The Stanford and Western Players in The Love Route pleased large houses 13-18; Allen Holuber made a strong John Ashby; Emily Smiley was admirable as Allene Houston, and strong support was contributed by John Fitzpatrick, Harry Love, Eugene La Rue, Maurice Stanford, Thurlow White, Harry Wilgus, Anna Reeder, and Florence T. Nelson. The Girl of the Golden West 20-25.——FAMILY (C. W. Lawford): The Breakaway Barlows, the Sternoffs, Hines and Fenton, Lukon's Dog and Pony Circus, and Walter R. H. Brown 13-18; large and well pleased houses.——MAJESTIC (G. H. Ven Demark): Fred Morton, Shaw's Monkeys, Kimball and Lewis, Hoyt and McDonald, Gus Fredericks, and Josef Samuels 13-18; large houses; excellent bill.——ITEMS: C. W. Lawford has been appointed manager of the Family Theatre and the business at that house is already showing the results of his energetic supervision.—Manager Ven Demark has renamed the Happy Hour Theatre the Majestic. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Sidney Drew's performance of Billy 9-11 was excruciatingly funny, but did not draw as large houses as it deserved; Mr. and Mrs. Drew both suffered with colds. The Bear's Head of Syracuse University presented Mice and Men to packed house 13. Maestro's Masterpiece was enjoyed by music lovers in goodly number 15. Madame Schumann-Heink 17. Bailey and Austin in Two Men and a Girl 18. The Nigger 20-25.——BASTABLE (S. Bastable): The House with Green Shutters attracted well 13-15. Bunco in Arizona 16-18. At Cripple Creek 20-22. John Drew in Smith 24, 25.

E. A. BRIDGMAN.

ROME.—LYRIC (C. R. Edwards): Flying Caros, Bowen Brothers, Conboy and Blanchard, Bertrah and Bertrah, Elmer and Dewitt, and Red and Smith 6-11. Field's Minstrels 7 to S. R. O.; excellent. The Chauncy-Keiffer co. 13-15. Plays: A Ward of France, St. Elmo, The Love Route, The Queen of the Rockies, The Belle of Richmond, Anna Karenina, The Will o' the Wisp, and His Majesty and the Ward; specialties by Earl Higley, Russell, James Dempsey, Bedell Brothers, and Baby Boulta; this co. is giving the best of satisfaction and playing to full houses; well staged, and the entire co. good. Stetson's U. T. C. 20. The Clifton Mallory Players 21-25.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): The Butterflies 23. The Colonel's Maid postponed until later. Stetson's U. T. C. March 2.——PONTIAC (J. C. Graul): Business continues big with the following vaudeville acts 9-16: Lawson and Loeper, the Three Fondellers, Carmencita, Cullen Sisters, Texarkansas and Villiers, Gertrude Dudley and co., Mike Perbig, M. F. Reynolds, Cunningham and Dever, Souchard, and the Bartletts, and pictures, four reels of Licensed films being shown at every performance.——ITEM: Martin F. Reynolds is making a big hit singing "Just Let Me Prove My Love to You."

CORTLAND.—THEATRE (Dillon Brothers): Chauncey-Keifer co. 6-11 (except 7): presenting The Love Route, The Belle of Richmond, His Majesty and the Maid, Anna Karenina, Will o' the Wisp, and The Queen of the Ranch to very satisfactory business. Joseph Sheehan Opera co. 7 in Il Trovatore to large and enthusiastic audience. U. T. C. (Stetson's) 13 drew the usual good audience. Madame Sherry 14. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 18. Whiteside-Strauss Stock co. 20-25.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and vaudeville 4, with Henry Adams, comedy juggler; Iva Davis, soloist, and a fine bill of pictures; packed house. Toby Lyons in What Wright Left 8; excellent performance to fair business. Ban Concert 10. Vaudeville and pictures, with Jack Richards, upsidedown dancer and foot juggler, and the feature picture Forty-five Minutes from Broadway, 11.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Richard Carle, supported by a strong co. in Jumping Jupiter 9 delighted capacity audiences; Richard Carle, Edna Wallace Hopper, and Will Philbrick scored heavily. U. T. C. 14 had crowded houses. Seven Days 16. Robert Hilliard in A Fool There Was 20. Madame Sherry 22. Jesse James 25.

AUBURN.—JEFFERSON (Ernest J. Lynch): Robyn's Players 13-18, presenting The Love Route. Same co. 20-25.——BURTIS-GRAND (J. O. Brooks): Vaudeville 13-18; excellent business. Vaudeville 20-25.——ITEM: J. Oliver Brooks, in 1908 manager of Jefferson, has leased the Burtis-Grand for vaudeville.

GLENS FALLS.—EMPIRE (J. A. Holden): Alice La Mont, novelty musical and dancing comedienne; Horn and Horn, Just a Little Nonsense; Johnson and Marville, with their brainstorm automobile and "Mike," the funny donkey; C. H. Burroughs and co. in The Black King, and moving pictures 6-8 pleased good houses. Red Mill 10.

GENEVA.—SMITH THEATRE (F. K. Hardison): Stetson's U. T. C. 5 to good business. Red Mill 6 pleased good house. Graustark 7; light house. Sheehan Grand Opera co. in Il Trovatore 8 to S. R. O.; audience very enthusiastic. Al. G. Field 10. Billy 12. Richard Carle 17. Seven Days 18. Chauncey-Keiffer Repertoire co. 20-25.

UTICA.—MAJESTIC (Ford S. Anderson): Al. G. Field's Minstrels drew two good houses 6; splendid performance. The Red Mill 7. Eddie Foy in Up and Down Broadway, with Emma Carus, crowded houses 8. No Mother to Guide Her 9. Richard Carle in Jumping Jupiter 10, 11. Madame Sherry 15, 16.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Helen Grayce Stock co. closed a large week's business 11 and pleased as well as on her previous engagements. Latter half of week the plays were Little Brother of the Rich, The Squaw Man, and Three Weeks. Vogel's Minstrels 15. Seven Days 16. Graustark 18.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Idaho (lecture) 2 pleased good sized house. A Texas Ranger 13 pleased a good house. Percy French and Dr. Collisson presenting art and music 16. Citizens' Band Concert (local) 23.

NEWBURGH.—ACADEMY (Fred M. Taylor): Ruth St. Denis 8 to fair business; pleased.

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WOMEN.

Anderson, May, Marie Adams, Emma Atlers, Lucille Ainley, Flo Adler.
Bell, Leon C., Mrs. Anna Bradley, Elizabeth Buckley, Leander Blanden, Sibyl Brennan, Ruby Bridges, Mrs. C. Bracy, Violet Brooks.
Conyell, Blanche, Ruth Copely, Dolly Collins, Ida Conquest, Mijretta Chatham.
Darling, E. B., Billie Davenport, Lillian Dilworth, Josephine Davies, Maud Doremus, Violet Dale, Margaret Dale, J. Delmar.
Emmerson, Deyo, Ann Eglesten, Fernanda Eliscu, Helen Edwards.
Fine, Mary, Anna E. Fay, F. F. Fraser.
Griswold, Grace, Mrs. Goode, Constance Glover.
House, Mrs. Fred, Nan Hewins, Ethel Hunt, Ada Howell, Alice Haynes, Grace Huff, Warda Howard, Marie Hogan.
Irving, Elinor.
Jerome, Natalie.
Keogh, Mary, Adelaide Keine, Mary Kelly, Alice Kline, Mrs. C. Keeler.
La Pointe, Addie, Dorothy Lyons, Emma Le Fevre, Florence Lester, Frankie Lee, Phyllis Lorraine, Josie Lisson, Bessie Lee, Mrs. T. Lingham, Pauline Leaven, Lisle Leigh, Mrs. N. Long.
May, Florence, Julia Morton, Mrs. J. Mace, Marion Murray, Maude Morris, Maxine Miles, Lucille Mravlay, Harriett Miller, Clara Martin.
Nelson, Ida, Miss Newman, Josie Nelville, Mabel Nash, Mrs. C. W. Norton.
Olney, Phyllis, Jane Oaker.
Poole, Nancy, Allene Paschal, Florence Parsons, P. Doris Payne, Evelyn V. Philipps, Marie Parry.
Roma, Rosa, Lansing Rowan, Jennie Rupel, Anna Raymond, Mabe C. Rice, Helen Ryerson, Jane Reed.
Spbar, Willene, Salita Solono, Mrs. Bert Smith, Louise Stevenson, Edith Sharpe, Mrs. H. L. Sedley, Anna Stetson, Josie Sisson, Dolly Slossberg, Josephine Saxon, Antonio Stross, Alice Stratton.
Tout, Hasel, Sue Talmage, Rose B. Tapley, Kate Loncray.
Vernon, Isabel, Julia Varney, Maud Vaughen.
Wilson, Helen, Molly Williams, Florence Webber, Cecile Whitner, Mrs. T. H. Winnett, Josie Williams.
Zaleska, Rosina.

REGISTERED LETTERS FOR LADIES.

Addie Lapointe, Counne Lehr, M. Moultan, Miss M. B. Lucille, D. Monroe, Clara Powell.

MEN.

Andrews, Bobbie, Ainsworth Arnold, Fred Adams, James Allison, Wm. Allen.
Baum, James, Gus Barnes, O. Burke, Martin Bosworth, Wallace Berry, Gordon Burby, E. J. Blumkall, D. W. Blauwelt, Wm. Bickett, Ed. Bonfield, Paul Brady.
Colt, Samuel, J. C. Corton, Osborne Clemsons, Henry Carlin, Wm. Calhoun, Joseph Conoly, J. E. Cline, Wm. Courtway, Alex Caldwell.
Diggs, Dudley, John Dunne, B. F. Dodson, Geo. Dorsay, Cliff Dempsey.
Elkas, H. E., Charles Ellio, Gordon Eldrid, W. Elmendorf, Guy D. Enery.
Frank, Herbert, Mr. Fehr, Stuart Fox, Billy Falls, Dustin Farnum.
Gunn, M., Nat Goodwin, Joseph Gellow, Sully Guard, John Gillies, Paul Gilmore, Chas. A. Goettler, Ed. Goodsman.
Horrocks, Hardy, W. Herrick, Jack Henderson, Howard Hall, T. Hughes, Geo. Harris, T. Hoyd, Jack Humphrey.
Jefferson, Joseph.
Kendrick, Frank, J. C. Knoll, John E. Kelerd, E. D. Kimmond, Harry G. Keenan, Eugene Keith, Hardee Kirkland.
Lane, Leopold, Charles Lait, Alfred Lissey, Alfred Langstaff, Daniel Lawlor, John Larkins, Frank and Joe La Rocca, Ferd Lademan, Er. Lowshe, Geo. Lusk, Dan Lang.
Mace, James, Geo. Morgan, John Mason, Eugene Moulan, Mr. Madden, John Meehan, Fred Miller, Lawrence Merton, Maxine Miles, H. Moon, John McCalvan, Walter McMillan, Al. MacQuarrie.
Neville, Augustus.
Osborne, Charles.
Phillips, Ed, Sidney Preston, Geo. Prick.
Rowe, Harry E., E. J. Ratcliffe, Charles Rieger, F. Benn, H. Rawlinson, Syd. Biggs, Harry Rockwood.
Stahl, J., Wm. B. Smith, Max Scheade, Harry Seeley, Frank Schilsels, Carl Sherrel.
Toomey, Jim, Louis Talbot, Wm. Tallwood, Vernon, Jack, Denton Vane.
Wigley, Henry, Eugene Weber, J. W. Williams, Robt. Whittier, Geo. Wheeler, Bert Walsh, Frank Woods, E. Wright, Maurice Wilkinson, L. E. Woodthrope, Harry Webster, Ziegfeld, W. K., Wm. Young.

REGISTERED LETTERS FOR MEN.

Ernest Franconi, Walter H. Lawrence, Charles L. Miller, C. B. Morrison, Sidney McCurdy, Frank Rowan, Henry Wigley.

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THE RECORD OF DEATHS.

Mrs. Elizabeth B. Proctor, widow of the old-time tragedian, Joseph Proctor, died in Baltimore, Md., Feb. 13, of pneumonia. Mrs. Proctor was born in Baltimore in 1830, the daughter of Burr Bradley Wakeman. With her parents she moved to Boston at an early age and received her education in that city. After her marriage to Mr. Proctor she traveled with him. He died about thirteen years ago. One daughter, Anna E. Proctor, survives. The funeral services were held Feb. 14, after which the body was shipped to Boston for burial in Mt. Auburn Cemetery.

Mrs. Marie Nevins Bull, widow of the late W. T. Bull, died in Middletown, N. Y., Feb. 7. Mrs. Bull at one time appeared in support of Modjeska, but her stage career was brief. She left two sons, James G. Blaine, 3d, and William T. Bull.

Hugh W. Wood, owner of Wood's Theatre, Sedalia, Mo., died in that city Feb. 6 of Bright's disease. He leaves a widow and a son. In 1883 Mr. Wood built the first opera house in central Missouri, in the city of Sedalia.

Married

GARES—SWIFT.—Elmer Gares and Viola Swift, at Camden, N. J., on Feb. 11.

Died

MYERS.—Will H. Myers, in Reading, Pa., Feb. 7, aged 45 years.

NEVINS.—Marie Nevins (Mrs. W. T. Bull), in Middletown, N. Y., Feb. 7.

PROCTOR.—Mrs. Elizabeth Wakeman Proctor, in Baltimore, Md., Feb. 13, aged 81 years.

WOOD.—Hugh W. Wood, in Sedalia, Mo., Feb. 6, aged 64 years.

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ing performance. Myrkle and Harder co. 20-25. ——ITEM: Manager Fred M. Taylor and family are spending a few weeks in Daytona, Fla.

AMSTERDAM.—OPERA HOUSE (George McClumpha): Phil Ott in Explorer and Auto Girl 10, 11, three performances, to good houses. Bert Lamont in The College Girl 17, 18, with matinee.

COHOES.—PROCTOR'S: Vaudeville and pictures 13-18 to large business at each performance.——NEW THEATRE: Business good with pictures and vaudeville 13-18.

ANDOVER.—NEW AUDITORIUM (Cannon and Snyder): The Thief 15 delighted large audience. Vogel's Minstrels 17. Graustark 20.

HERKIMER.—OPERA HOUSE (Ben Shermer): A Texas Ranger 7; fair co.; small house. The Savage Veneered (home talent) 22.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haits): The Red Mill 3; very good, to S. R. O. The Thief 7 pleased fair business. Vogel's Minstrels 11 pleased good business. Graustark 14; good; fair business; severe storm. Seven Days 17. Madame Sherry 20.

CLYDE.—OPERA HOUSE: Graustark 13; good production; pleased crowded house; co. made favorable impression.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Moulin Rouge Orchestra 9, 10. Eight acts of vaudeville 11.

PERRY.—AUDITORIUM (Max Andrews): The Thief 6; small but very appreciative house. Vogel's Minstrels 14; fair house and business.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): The Thief 9; big business; fine attraction.

NORTH CAROLINA.

RALEIGH.—ACADEMY (S. A. Schloss): The City 21. The Cow and the Moon 22. Grace Van Studdiford in The Paradise of Mahomet 23.——GRAND (Aaronson and Brown): The Girl in the Taxi 14; good business. Lillian Russell March 6.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): McDowell Players 13-18. Going Some 11 canceled. Bliss Mouse 14 canceled. The Climax 21. Black Patti 22. Cow and the Moon 28.

CONCORD.—OPERA HOUSE: Ray McDowell Players 6-11; best stock co. seen here; good business in spite of unfavorable weather. Helen Von Alman deserves special mention.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Lew Dockstader's Minstrels 7 pleased good business. Creatore's Band 13.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Beck): Lecture by Clifford G. Roe 8.

OHIO.

CLEVELAND.

The Three Twins, The Chocolate Soldier, and David Higgins Seen Here.

The Three Twins 13-18, presented by a good co., with Clifton Crawford, Mayme Gehrue, and Joseph Allen in the lead, entertained large audiences at the Euclid Avenue Opera House. The Echo 20-25.

At the Colonial 13-18 The Chocolate Soldier was the attraction and proved to be one of the best of the season, artistically and otherwise. H. B. Warner 20-25.

David Higgins in His Last Dollar was at the Lyceum Theatre 13-18. The Old Homestead 20-25.

McFadden's Flats held the boards at the Cleveland Theatre 13-18. The House with the Green Shutters 20-25. WILLIAM CRASTON.

CINCINNATI.

Alias Jimmy Valentine Popular Here as Elsewhere—Good Business All Week.

Alias Jimmy Valentine began at the Lyric 12, with H. B. Warner appearing in the title-role. The play is drawing good houses.

Yorke and Adams head the bill at Keith's Columbia. Mlle Camille Ober made her first appearance here in an imitation of a French soubrette. The bill also includes James Murray Allison's Ten of the World Dancers and the original Collie Ballet of Scotch Shepherd Dogs; Madame Rasmus and her co. in a playlet called The Woman Who Knew, and others.

John L. Sullivan and his old opponent, Jake Kilrain, are the attraction at People's and receiving good patronage.

Happy Hooligan, a musical farce, is on the boards at Heuck's. Among the specialties are: Diamond Ballet, the English Rosebuds, and the Fair Dancing Baby Elephants.

Such a Little Queen is the production at the Olympic by the Forepaugh Stock co. Lillian Kemble is playing the title-role to the delight of large audiences.

The Empress is presenting the Eight Vassar Girls in a singing act. Winsome Patrice appears in a new playlet called The Lobbyist. Other acts on the bill include aerial feats, dancing and comic songs. A. J. McNAIR.

TOLEDO.

Charles Horn Given a Hearty Reception—Payeen Players Pleased Good Business.

The Fortune Hunter pleased good houses at the Valentine 13-18. Bright Eyes 20, 21. Country Boy 22. Rose Stahl 24, 25.

At the Auditorium, Bailey and Austin in Two Men and a Girl 16. Billy 20, 21.

One of the best musical comedies at the Lyceum this season is The Goddess of Liberty, which opened 12 for a week, to good business. Charles Horn, well known in Toledo, because of his connection with the Lyceum Stock for two seasons, is with the co. and was accorded a hearty reception. Al. Wilson 19-25. Thurston 26-March 1.

The Payeen Players at the American are reviving Sapho, one of their last season's successes, to good houses 12-18. In the title-role, Herbert May Clark has abundant scope for her splendid emotional work, and is ably supported by Norbert Bethew who gives a fine performance of Jean and Herbert Ashton as Uncle Charles. The costuming in the first act was one of the delights of the production. The Trouble Makers 19-25. The players were so well received 5-11 in A Temperance Town, with Eddie Menlove, the clever character comedian as Mink Jones, the town drunkard, that Manager Lawrence is considering the numerous requests from patrons at the American to repeat the bill.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): Mrs. Carrie Jacobs-Bond in song recital 11 to big house. Kerr's A Day at the Circus 12 proved the most interesting film the Clifford has had this season.——LYRIC (Roffey and Ballinger): The Reichharretts Sisters 9-11. Ford and Loudon (comics), Reed Brothers, handcuff kings, 13-15, to packed houses.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER THEATRE (W. S. Canning): The Rosary 21. The Genius 22. Margaret Illington 23. The Chocolate Soldier 24.——SCHULTZ THEATRE (W. S. Canning): The Schultz Players 13-18 gave a fine presentation of Jane Eyre, with Miss Gayetty in the title-role. Miss Grafton appeared in the cast after a week's vacation and was given a notable reception. James Bliss, the new director, played a comedy role with great success. The reorganized co. will present a pastoral play 20-25.——ITEMS: Theodore Brackett, the new leading man of the Schultz Stock co., will make his initial bow to a Zanesville audience next week.—The local Aerie of Eagles will give a minstrel performance at the Orpheum 20-22.—A number of Zanesville people witnessed the presentation of The Lily at the Southern Theatre, Columbus, 10, 11.

MASSILLON.—ARMORY THEATRE (G. C. Haverstack): The Soul Kiss 8 to capacity and pleased. Man of the Hour 9 failed to appear without notice. Violet Worth Stock co. 13-18; opened with Sunshine and Shadows to capacity. Other plays: The Transgressors, The Gutta Percha Girl, The Wolf 21. The Independent Newsboys' Band Minstrels 22, 23 (local). Knights of Columbus Minstrels 27, 28 (local); benefit the Massillon City Hospital; management J. F. Shepley.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1—indefinite; large patronage; first-class productions. Eugene Cowles in When Sweet Sixteen 9.——GRAND (O. L. Elder, res. mgr.): Mother 1 pleased large business. The White Captive 2-4; paying business; co. very satisfactory. McFadden's Flats 6-8; good co. to satisfactory receipts. Checkers 13-15. George Sidney in The Joy Rider 16-18. At Cripple Creek 23-25.

LIMA.—FAUROT (L. H. Cunningham): The National Dramatic Club presented A Daughter of the Desert 9 to good house. The Wayfarers' Minstrels repeated their hit of 7, giving two performances to well filled houses 11; proceeds to go to the hospital fund; Manager Cunningham generously donated the use of the theatre and a neat sum was realized. George Sidney in The Joy Rider drew a capacity house and pleased 13.

ELYRIA.—THEATRE (H. A. Dykeman): Wright Lorimer in The Shepherd King 3, 4; three splendid performances to good business; co. fine; entire satisfaction. Vaughn Glaser in The Man Between delighted large audience; Mr. Glaser has surrounded himself with a splendid co.; scenic effects worthy of mention. When Sweet Sixteen 10. The Rosary 13. Sidney Drew 17. Al. Wilson 18. David Higgins 20.

STEUBENVILLE.—GRAND: Brockway Brothers, Bellows and Bellows, Powell and Wilson, James A. Bennett, Chiquita, Joyce and Willetta, Hank Adams, and Leslie Thurston 13-18; business and bill good.——NATIONAL (W. G. Hartshorn): Shear-Wheeler Troupe, Irwin Jones, Sophia Everetts and co., Marjorie Burnam, and the Wren Trio; pleasing big houses.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Nancy Boyer co. 6-11 closed engagement in The Little Gray Lady. The Prima Donna, Young Mrs. Winthrop, Fanchon the Cricket, Clothes, and Leah Kleschna to very fine patronage. The Country Boy 21. The Old Homestead 27.——GRAND (Springfield Theatre Co.): Billy the Kid 22, 23.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Roney's Boys 6; fair, to poor business. Soul Kiss 10; good attraction to capacity business. My Cinderella Girl 16. The Rosary 20. The Blue Mouse 24. Diamonds and Hearts (local) 27. The Lottery Man 28. Henry Woodruff 28.

POMEROY.—OPERA HOUSE (Reed and Watkins): The Keyes Sisters' Stock co. opened in repertoire 13-18 to S. R. O.; the co. is very popular here. Plays are A New England Romance, The Cutest Girl, Slaves of the Orient, An Arkansas Romance, The Two Orphans, The Country Kid, and The Girl of Eagle Ranch.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): St. Elmo 7; good, to fair business. Parland-Newhall co. 10. The Rosary 17. Springfield Glee Club 27. Henry Woodruff in The Genius 28. Chicago Operatic co. March 1. Martin's U. T. C. 2. The Man on the Box 13.

HAMILTON.—SMITH'S (Tom A. Smith): The Missouri Girl pleased two good houses 5. Vaughn Glaser in The Man Between 12; big business; greatly pleased. The Soul Kiss 19. The Chocolate Soldier 25. The Rosary 26. Ward and Vokes March 5.

FINDLAY.—MAJESTIC (J. B. Swafford): Vaughn Glaser in The Man Between 13 pleased good house. George Sidney in The Joy Rider 15.——ITEM: The Gillette Theatre has been condemned by the State Building Inspector and will be abandoned.

BELLEFONTAINE.—GRAND (C. V. Smith): California Girls Burlesque 7; good, clean performance; pleased large audience. Girl in the Taxi, Other People's Money, and Follies of the Year later. Cutter Stock co. return date in April.

NORWALK.—GILGER (W. A. Roecoe): The Cutter Stock co. closed a very satisfactory week's engagement 4. Plays last three nights: My Wife's Divorce, St. Elmo, and The Man or the Brute. The Rosary 10. Graustark 13.

PORTSMOUTH.—GRAND (Fred Higley): The Genius canceled. The Man on the Box 15. City Club Burlesquers 18. Chester Keyes Comedy co. 20.——NEW SUN (R. R. Russell): Business good.——MAJESTIC (Al. Reninger): Business good.

CRESTLINE.—OPERA HOUSE (George H. Beck): Graham Stock co. 13-18. Plays: At Sunrise, The Stepson, Carmen, The Girl from Delmonico's, Dr. Jekyll and Mr. Hyde, Down on the Farm, and Jesse James; business 15, 14, very good; attractions more than pleased.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Human Hearts 10 to good business; attraction very good. The Carroll Comedy co. 13-18 opened in The Power of Truth to capacity and pleased.

DELPHOS.—GRAND (Nat S. Smith): Sacred concert, Van Wert-Delphos orchestras, under direction of Professor Heist, and with Mrs. Beatrice Greer Williams as soloist, 19. Man on the Box March 4.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. W. Wortman): Lower Berth 12 14 canceled by manager. National Stock co. 20-25. Isle of Spice March 4. Man on the Box 8.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): California Girls Extravaganza co. 9 failed to please large audience. Elks' Minstrels 13, 14, 15, to three capacity houses.

ALLIANCE.—COLUMBIA (W. E. Davis): Seven Days 6 delighted capacity house. The Chocolate Soldier 22. Henry Woodruff in The Genius 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Human Hearts 7 played small audience. H. Woodruff in The Genius 22.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. M. Cox): The Soul Kiss 9; fine performance to S. R. O. at advance prices. Violet Worth Stock co. 20-25.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Soul Kiss 11, with matinee; two large houses; performance very good. The Blue Mouse 25.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatre Co.): The Country Boy 20. The Chorus Lady 23.

SANDUSKY.—THEATRE (V. O. Woodward): My Cinderella Girl 4; fair. Rosary 9 pleased. Billy 18.

NAPOLEON.—LYRIC (Eddie Lind): Cal McHerk Acrobats 16-18.

OKLAHOMA.

VINITA.—AUDITORIUM: ITEM: Has been leased to Dan Meyers, who will take charge the first of May. House is to remodeled and Mr. Meyers expects to rearrange the house, making the seating capacity about 200 larger. He will run vaudeville this Summer.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Lorch Stock co. 9-12; good co. to full house every night; well pleased. Plays: Sherlock Holmes, The Sign of the Four, Pals, The Battle, Dr. Jekyll and Mr. Hyde, The Millionaire, St. Elmo, Wool Brokers. The Lorch Stock co. remains for another week, 12-18.

M'ALESTER.—BUSBY (H. A. Spielberger): Merry Widow Jan. 31 delighted capacity house. Suzanne La Hosa 8 pleased small house. Boss of K Ranch 4; fair business. Girls 6. De Wolf Hopper in A Matinee Idol 8. Ben-Hur 10. Polly of the Circus 17.

OREGON.

PORTLAND.

Victor Morley and Bessie Clifford Popular Here—Thurston Hall and Ida Adair Pleased.

The Three Twins was the attraction at the Heilig 5-12 and did a splendid business throughout the week. The two popular stars, Victor Morley and Bessie Clifford, sustain their old-time parts with their accustomed skill and thorougbness. The young women in the co. are pretty, clever and graceful; the costumes are rich, and in themselves constitute a most agreeable picture. Polly of the Circus 12.

Billy, a breezy and snappy comedy, was produced by Baker Stock co. at the Baker week 5, playing to good houses all week. The co. was given an excellent opportunity to show what they could do in comedy and did their duty well. Thurston Hall made an admirable Billy. Ida Adair made a resourceful sister in time of trouble. Lillian Andrews proved herself a mother-in-law that knows how to fill her part with engaging ease and undoubted ability. The rest of the co. played well the parts assigned them. The Great John Ganton 12, followed by Pierre of the Plains 19.

A Gentleman from Mississippi appeared at the Bungalow week 5. It was presented by a capable co., Robert A. Fisher playing the Senator and a very agreeable one. Lillian Rhodes, who returns to Portland after eight years' absence, and who was a member of Baker Stock co., portrays the Senator's daughter; the rest of the co. sustained their share in the play in a manner that did much to make it one of the most wholesome of the season. The Kissing Girl 12.

Three Weeks is the name of the comedy produced by Dillon and King, supported by Lyric Musical Comedy at the Lyric Theatre week 6. Wishland 13. JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): A Gentleman from Mississippi 1; excellent co.; pleased a good audience. This Woman and This Man 8. Max Dill co. 22. The Merry Widow co. March 31.

SALEM.—GRAND (John F. Cordray): This Woman and This Man 8; canceled. Silver Threads 18. Max Dill 25.

PENNSYLVANIA.

PITTSBURGH.

The Week's Offerings—John B. Reynolds Congratulated—Personal Mention.

John B. Reynolds, who has a legion of friends in the theatrical world, took charge of the welfare of the Alvin 15 for Director Harry Davis, and it goes without saying that a more courteous, reliable and highly esteemed gentleman than Mr. Reynolds would be difficult to find. He was tendered a dinner 14 in Chicago by a large number of well-known professional men, who all wished him success in his new enterprise, and since his arrival here, his home city, has been kept busy greeting his numerous friends who have called to congratulate him.

The bills for the coming week follow: Nixon, Madame Sarah Bernhardt in repertoire, beginning Wednesday night; Alvin, Mrs. Leslie Carter in Two Women; Lyceum, George Sidney in The Joy Rider; Duquesne, Girls; Gayety, Golden Crook co. with Oliva, and Harry Williams' Academy, Follies of the Day.

Sothern and Marlowe have drawn capacity houses all week at the Alvin, presenting Macbeth, Taming of the Shrew, Hamlet, Merchant of Venice, and Romeo and Juliet, all of which were finely acted and staged.

David Belasco spent 18 here, en route to New York, and when his presence was known at the Nixon, that night the audience insisted on his coming before the curtain, where he uttered a few words of thanks in his characteristic manner.

Tunis F. Dean was here during the week as manager of Frances Starr. He is the same debonair "Tunis" as of yore; wore several attractive vests of his customary good taste, and was cordially received by his many friends.

ALBERT B. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Scranton Symphony Orchestra, Louis Baker Phillip, conductor, assisted by Dora Davies-Williams, soprano, and Alexander N. Rinpard, violinist, 13. The orchestra never played better, and delighted a capacity house. The concert was a success financially as well as musically. Viola Allen in The White Sister 17, 18, with matinee; a large advance sale. D. T. C. 21, 22.——NEW ACADEMY (J. H. Docking): The Power of the Press was the offering of the

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Poli Players for week of 13 to the usual excellent business. Gilberta Faust and Harold Charemont as Stephen and Annie Carson were very good; scoring individual hits and receiving numerous curtain calls. Catherine Francis as May Hosford, Ada Sherman as Mrs. O'Callahan, Augusta West as Julia Seymour, and Duncan Penwarden as Turner Morgan were excellent and merit special mention. The staging and scenery were fine. A Woman's Way 20-25.——COLUMBIA (G. Nelson Tests): The Wise Guy in Society, co. in McGuire from Slatington, and Edmund Hays in The Wise Guy in Society 13-15; co. and business excellent. Edmund Hays and Marie Jansen were featured and made good. The Kentucky Belles in Friends and The Hotel Independence 16-18; co. and business good. Joe Opp and Pearle Laight scored hits. The Martell Family merit special mention. Moulin Rouge Burlesquers, with Violette Dusette, 20-22. The Cherry Blossoms 23-25.——POLI (J. H. Docking): The usual excellent bill and business, with Pat Rooney and Marion Bent as headliner.

READING.—ACADEMY (Phil Levy, res. mgr.): Frank Daniels in The Girl in the Train 10 to capacity and scored heavily; Sallie Fisher was his leading support and her sweet, clear voice was a delight; Vera Michelena in the title-role won laurels also; the performance was one of the best of the season. The Flaming Arrow 11, with matinee, to fair business; the play was interesting and the characters well portrayed. Al. Martin's U. T. C. 13, with matinee; as usual, business was good at both performances; co. adequate. Several hundred people were unable to gain admission to see the Follies of the Day (burlesque), which appeared 14, with matinee; a good cast, chorus and olio combined to please S. R. O. business. May Irwin in Getting a Polish 15. The Pennant Winners (burlesque) 21. The Penn Wheelmen (local) in A Mexican Honeymoon 22, 23. Otis Skinner in Sire 24. Black Fox 25.——OPERA HOUSE (C. G. Keeney): The Grand Stock co. presented The Queen of the Ranch to very good business 13-15. Irene Myers played the title-role and was supported by the entire co., headed by Claude Daniels. Laura Hill, who essayed the role of Marguerite in Faust 6-8 after Miss Myers had been called away owing to the death of her father and made a distinct hit, again scored heavily. Princess of Patches 16-18. Amateur night 17.——ITEM: Souvenir photos of the various members of the co. are being distributed to patrons.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Flaming Arrow 10, with a fair co.; gave satisfaction to medium business. Mabel Owens in As Told in the Hills 13; fair business and performance. Sarah Bernhardt in Camille 20. Otis Skinner in Sire 25.——FAMILY (Edward Mosart): Captain Nat Ressler and co., the Venetian Four, Walter and Frank, Mabel Wayne, Tops, Topsy and Tops, Young and April, and Spiegel and Dunn 13-18 pleased very large houses.——ITEMS: John A. Snyder and William H. Snyder, of this city, will erect a new theatre here, beginning April 1. It will be an up-to-date edifice, with seating capacity of 1,800, erected on Christian Street, with the main entrance on North Queen Street, our principal business thoroughfare. They have not yet decided what class of attractions will be offered.—Thaddeus Rich, concertmaster of the Philadelphia Orchestra, has been secured as soloist for the concert of the Lancaster Symphony Orchestra, March 9.—Robert Tempest gave his fifth piano recital at St. Mary's Hall 16, under the management of C. A. Yecker. He was assisted by Madeleine McGuigan, violinists.—At the concert of Albright College girls at Marlin Auditorium 10, Rebecca Dubbs, of the Metropolitan Opera co., appeared as a soloist.

ALTOONA.—MISHLER (I. C. Mishler): A Picnic Carnival 13 drew quite a good-sized house. Follies of the Day Burlesquers, with Al. Kaufman, 17, 18; packed houses. The Gay Morning Glories Burlesquers 20. Sarah Bernhardt 21. A Wayward Wife 22. Pennant Winners Burlesquers 23. Paid in Full 25.——ORPHEUM (A. E. Denman, res. mgr.): This week's bill proved to draw the banner business of the season, and was made up of the following: Valentine and Bell, comedians; Awheel, George Whitman and Elise Davis presented His Little Game, Bert and Emma Spears in up-to-date talk, A Night With the Poets proved a hit of the bill, and Walter McEldowney sang very good.——ITEMS: Rumors are again ripe for another additional playhouse, this time the Silverman Brothers, of moving picture fame, intend building on one of the best locations in the city directly on the city's busiest thoroughfare, Eleventh Avenue, but operations will not begin for a year yet.—The Orpheum certainly has been doing wonderful business this season, and from next week on will add an additional number to their programme.

ALLENTOWN.—LYRIC (N. E. Worman): Blanche Ring, with an excellent co., drew full house 2; performance very good and very much enjoyed. The Girl in the Taxi 3 attracted fair business; good co. and satisfactory performance. Richard Carle, with Edna Wallace Hopper and capable co., drew two capacity houses 4. The Merry Whirl Burlesque co. had two full houses 6. Frances Starr, with fine supporting co., delighted a good-sized audience 7 in The Easiest Way. A poor co. made a rather unsuccessful attempt to win fame by producing Jesse James 8; tepheavy house. The Man of the Hour was well presented 10 by a competent co.; fair house; pleased. Viola Allen in The White Sister 11; supporting co. included James O'Neill, Henry Stanford, and Minnie Gale in the leading roles; good house; fine performance. The Follies of the Day Burlesque co., featuring Al. Kaufman, drew two packed houses 13; the Garden of Girls and some good specialties pleased. May Irwin and excellent co. delighted good-sized house in Getting a Polish 14. The Pennant Winners 20. Howe's Pictures 21, 22. Otis Skinner in Sire 23. Creatore and his band 24.

HARRISBURG.—MAJESTIC (N. C. Mirlek): Viola Allen in The White Sister 10; the attendance was very good. Miss Allen in the leading role was most impressive and won the plaudits of a discriminating audience. The co. was up to the standard of the star, and was satisfactory. Play handsomely staged. Thomas E. Shea in repertoire week of 13-18; good houses and well-pleased audiences. The plays: A Self-Made Man, The Soldier of the Cross, Dr. Jekyll and Mr. Hyde, The Bells, The Pennant Winners, burlesquers, 22.——ORPHEUM (C. Floyd Hopkins): Pauline Perry and co. in The Silver Bottle (Cheyenne Days), an offering by a squad of Buffalo Bill's Rough Riders and Lariat Throwers, a novel act that won applause; Herman Myers in comedy pianologue, the Four Rolls Brothers on the Mexican marimba, a musical instrument that produces wonderfully fine music at the hands of these expert players; Bob and May Kemps, Marie Snarrow, Tom Barry and Ed. Phelan, songs and patter; Herbst full light motion pictures. The attendance was very good 13-18.

ASHLAND.—TEMPLE (James J. Quirk): Madame Sherry 9; entire house sold out two hours after advance sale opened; performance one of the most pleasing ever witnessed here. Miss Costa was excellent and received enthusiastic applause. The Man of the Hour 15 to capacity house; performance very good; presenting co. capable throughout and were well received. Jesse James 18. Martin's U. T. C. 21. Creatore and His Band 23.——ITEMS: The new Temple Theatre, which takes the place of the old Grand Opera House, which was destroyed by fire February, 1910, was formally opened by Madame Sherry. Ashland has now one of the prettiest and best equipped theatres in eastern Pennsylvania.—James Quirk, the new manager, formerly managed the Kaier Theatre in Mahanoy City.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Viola Allen 16 canceled. U. T. C. 17, 18. Concordia Singing Society (local) Minstrels 20, 21.——NESBITT (D. M. Cauffman): The Nesbitt Players, under direction of Jessie Bonstelle in The Prince Chap 13-18, gave excellent performances, to good houses. Same co. in Her Great Match 20-25.——LUZERNE (Leon Ferrandini): The Ducklings 9-11; good show and fair business. The Kentucky Belles 13-15 pleased good business. The Umpire co. 16-18. The Cherry Blossoms 20-25. The Moulin Rouge Girls 23-25. The Cozy Corner Girls 27-March 1. Miner's Americans 2-4. The Bohemians 6-8.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Irene Jeavons Dramatic co. in Ingomar 13 to capacity; fine in every respect. Thomas Jeavons, Irene Jeavons, A. W. Howney, Carl Flemming, Charles Emerick, and Nellie Russel won big applause by their clever acting. Plays for the balance of the week: Romeo and Juliet, The Bells, The World Against Him, Damon and Pythias, The Millionaire Tramp, and Cast Adrift. The Gay Morning Glories 22. Paid in Full 27. Graustark March 1. Price and Butler Repertoire co. week of 6. Cowboy and the Thief 17.

YORK.—OPERA HOUSE (B. G. Pentz): Madame Sherry pleased a large audience Jan. 31. Richard Carle in Jumping Jupiter appeared to a large audience 3. Jesse James appeared to two big audiences 4. The Girl in the Taxi played to good business and gave satisfaction 7. As Told in the Hills 14. The Follies of the Day 15. May Irwin 16. The Gay Morning Glories 18. As the Sun Went Down 20, 21. The Cowboy and the Thief 25. The Arrival of Kitty 27. George Evans' Minstrels March 8. The Rosary 11.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer): Busoni, pianist, 8; splendid performance to good business. The Merry Whirl 9; good attraction and business. Frances Starr in The Easiest Way 10; splendid performance to capacity; Mr. Belasco was forced to make a speech. The Wayward Wife 11; fair attraction and business. Follies of the Day 16. Al. Martin's U. T. C. 18.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Madame Sherry 13, two performances, to S. R. O.; two of the largest houses ever here; enthusiastic audiences; Edward M. Favor, Tessa Kosta, and Edith Sinclair were well received; balance of co. came in for share of honors. Viola Allen in The White Sister 16. John W. Vogel's Minstrels 22.——ITEM: Mr. Fisk has some of the strongest attractions booked.

HONESDALE.—LYRIC (B. H. Dittrich): Al. W. Martin's U. T. C. 20. Bachelor's annual ball 21. Flaming Arrow 22. A Trip to the Moon, musical comedy, 23-25, under the auspices of the Ladies' Improvement Association. The Man of the Hour 27 (return). Lassoing Wild Animals in Africa March 16. The Flower of the Ranch 30 (return). Creatore's Band in near future.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus.-mgr.): Gardner-Vincent Players 13-15 in Strange Adventures of Mr. Roberts: good co.; fair business. The Prince of Pilsen 14; excellent co.; S. R. O. Margaret Cecil as Coral and Dell Walker as Diamond, the Bathing Girls were very clever and well received. Out of the Fold 16-18.

BUTLER.—MAJESTIC (George N. Burckhalter): Vaudeville and pictures 6-11; good business. Kirk Brown co. 13-15; very good co. and business. Plays: Classmates, Brown of Harvard, The Eternal City, Sowing the Wind, The Sign of the Cross, The Manxman, A Social Highwayman.

CHESTER.—WASHBURN'S (Leon Washburn): Gay Morning Glories, matinee and night, 13; big business. Cowboy and the Thief, matinee and night, 15, 16; good co. and specialties; business good. Howe's Travel Festival 18. Creatore's Band 21. New York Hippodrome Circus 22-25. As the Sun Went Down 27-March 1.

WARREN.—LIBRARY THEATRE (F. B. Scott): Seven Days 14; excellent co.; entire satisfaction; S. R. O. John W. Vogel's Minstrels 23.——WOODWARD (J. D. Woodward): McNutts, cyclists; Heidelberg Quartette, and pictures pleased large houses 13-18.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Our Boys (Thiel College; local) 10. The Thief 21. The Runaway Banker 22. Athletic contest 23. Wayward Wife 24. Vogel's Minstrels March 2.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Arrival of Kitty 2; Hal Johnson as a female impersonator was certainly good and his Spanish dance really wonderful; others in cast were good; good house. Graustark 16.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): The Flaming Arrow 3 to good house. The Four Juggling Mullers, very good; C. Miller Levering, and the Le Marx Sisters; good bill and business 6-11.

TARENTUM.—NIXON (C. M. Reed): My Wife's Family 14. The Wolf 15. The Wayward Wife 21. McEwen co. 27-March 4.——Fatal Bear 14 and Mrs. Worthington's Career 18 canceled.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Madame Sherry 10 to S. R. O.; co. well received; numerous curtain calls; beautifully staged and costumed. Jesse James 17. The Man of the Hour 22.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Madame Sherry 6; big business; fine co.; everybody delighted. The Man of the Hour 9; moderate patronage; well balanced co. Guy's Minstrels 11.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Seven Days 11, matinee and evening; entire satisfaction, to big business. Al. H. Wilson in The German Prince 18 pleased big business. Graustark 23. The Thief 30.

OIL CITY.—THEATRE (George W. Lowder): Seven Days 10 gave satisfaction; big business. Al. H. Wilson 16 pleased. The Nigger 18. The Thief 17. City Club Burlesque 18.

BRADFORD.—THEATRE (J. North): Seven Days 15.——GRAND (B. L. Reich): Myers and Bosa, Coden and Clifford, and the City Comedy Four 6-8 attracted large audiences.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Broadway Burlesque co. 9, 10 to good business. The Wolf 14 pleased a nice audience; good co.

SHARON.—GRAND (G. B. Swartz, res. mgr.): Mary Shaw in Mother 3; well received. Seven Days, matinee and night, 4; good business. Prince of Pilsen 13.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville 7-13; large business. Strickland W. Gillilan 14 pleased large audience.

ST. MARYS.—TEMPLE THEATRE (J. S. Spur): Motion pictures and vaudeville 6-15; good co. and business. Paid in Full 14; excellent, to good business.

HAZLETON.—GRAND (J. B. Bessinger): Vaudeville and motion pictures 6-11; good attractions and business. The Man of the Hour 14.

WASHINGTON.—NIXON (C. D. Miller): The Wolf 9; capable co. and pleased large audience. California Girls 16 (return).

PITTSTON.—BROAD STREET THEATRE (M. Reis): Vaudeville and pictures; good bills and fair attendance.

PUNXSUTAWNEY.—JEFFERSON (J. C. Fish): Paid in Full 10; fair business; fair co.

RHODE ISLAND.

PROVIDENCE.

Robert Mantell Delighted Large Houses—A New Theatre Promised Soon.

Robert Mantell opened a week's engagement of Shakespearean drama at the Opera House 13-18 to the apparent delight of the large audiences assembled. Starting with Macbeth, the repertoire included Hamlet, As You Like It, Richelieu, Othello, King Lear, and The Merchant of Venice. Both Mr. Mantell and Marie Russell gave excellent representations of the various roles. Messrs. Hastings, Lindsley and Fearing were acceptable, and showed careful study. Cyril Scott in The Lottery Man 20-22.

The Girl of My Dreams was at the Empire 13-15, where it enjoyed good business. While the vehicle is of the lightest possible construction, it serves the purpose as regards entertaining qualities, featuring good comedy and a wealth of the whistling variety of music. John Hymans and Lelia McIntyre make an agreeable pair in the leading roles and are responsible for the greater part of the success of the performance. Anna Laughlin, Nita Allen and Irving Brooks made the most of their opportunities. Madame Sherry 20-25.

The Baldwin Mellville Stock co. made one of its greatest successes of the current season with The Christian during the week at the Imperial. Lovell Alice Taylor was at her best as Gloria Quale and Theodore Gamble's John Storm showed careful study. The cast was augmented for the production. Arizona 20-25.

Keith's offered another one of those bills that bring the S. R. O. sign into use, headed by Elita Proctor Otis in Mrs. Bunner's Bun, assisted by Louis Morrell, which proved one of the hits of the current season. Marshall P. Wilder won the house at first sight, and it is hard to believe that a more enthusiastic ovation could have been tendered the popular humorist. He responded with a repertoire of stories and yarns of the side-splitting caliber. The stamp of approval was also attached to the act of the Musikalgirls, who presented an excellent programme of instrumental numbers.

The Columbia Burlesquers were at the Westminster, with an attraction which demanded good attendance. Leo Stevens and Frank O'Brien contribute the chief comedy roles. College Girls 20-25.

The Boston Symphony offered another brilliant concert at Infantry Hall 14. The soloists included Madame Yolande Mero, the young Hungarian pianist.

Following the announcement made some time ago, it is now an assured fact that Providence will have another new theatre next season. Mr. Albee, the proprietor of the house, has completed plans whereby the ground will be broken next Summer, and the building, which will also contain offices and stores, will be pushed along with all possible rapidity. The

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new house will be devoted to high-class vaudeville in the Winter and stock in the Summer, and it is Mr. Albee's purpose to have everything about the building so arranged that it will be not one, but the best house of his circuit. The present Keith house will in all probability be used for motion pictures.
H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Confessions of a Wife 13-15. Lelah Hallack as Alice Rutherford was excellent. Margaret Meader as Ella Newcombe made good from the start. Marion Taggart as Hannah Rutherford was fair. Eileen Cosgrif as Betty Bloom was good. Anabelle Moon as Bob. Frank Elliott made a good impression as Oliver Ashmore. John B. Whiteman as Tom Calder caught on and made good. James McLaughlin showed marked improvement since last seen here. Danny Bagnall as Sam Sprouts was good. Joe Foley made a hit as Peter Quillette. Frank Lawlor as Basil Ashmore. R. J. Erwood as John Norton. A Royal Slave 16-18.

SOUTH CAROLINA.

NEWBERRY.—CITY OPERA HOUSE (J. H. Scurry): Buster Brown Jan. 31; fair co. to good business. The Climax 3; good strong co. to fair business; Florence Webber as Adelina deserves special mention. The Cow and the Moon to best attraction of the season to good business. Lyman Twins 27.——ITEM: Messrs. Earhardt and Baxter, who have been managers of the City Opera House for some years, gave up their lease Jan. 1. The house, which is owned by the city of Newberry, is being run at present by City Council, with J. H. Scurry, the City Clerk and Treasurer, as manager. The many friends of Messrs. Earhardt and Baxter were indeed sorry to see them give up the theatre, as they gave fine satisfaction, but owing to poor business the past few seasons they lost money.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Buster Brown 1 and matinee; co. and business good. The Climax 7; good co.; very fair business. The Cow and the Moon 11; two good audiences; very good co. Black Patti 16. Madame Sherry 20. Just Out of College 21.

SPARTANBURG.—HARRIS (Herzog and Rudisail): The Climax 8, to large, well pleased house. Creatore's Band 10; good house; well pleased. Black Patti 11, to pelting audience. The Cow and the Moon 13; large house; well entertained. Manhattan Stock co. 14-18.

COLUMBIA.—THEATRE (F. L. Brown): Dockstader's Minstrels 9; good, to full house. Cow and the Moon 15; fair, to paying business. Girl in Taxi 17. Just Out of College 20. Madame Sherry 20. Manhattan Opera co. 22. May Irwin 23. Manhattan Opera co. 24, 25.

CHARLESTON.—ACADEMY (Charles B. Matthews): Dockstader's Minstrels 11 and matinee to S. R. O.; good co.; many original features. Blanche Ring 15. The City 18. Girl in the Taxi 19. Madame Sherry 23.

FLORENCE.—AUDITORIUM (F. Brand): Cavaleria Rusticana 10; fair business and co.

SOUTH DAKOTA.

WATERTOWN.—GRAND (G. H. Dumond): The Rosary 5; very good co. and business. Eckhardt's Ideals 13-15.

TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weis): Three Weeks 10-12; fair business. Initial performance of Olga Nethersole in The Redemption of Evelyn Vaudray 13, 14. Virginia Harned in The Woman He Married 15. James K. Hackett in The King's Game 16-18.——JEFFERSON (E. J. Abrams): Human Hearts 8; poor co. and business. Adelaide Thurston in Miss Ananias 13, 14. The Dollar Princess 15-18.——ORPHEUM (Max Fabish): Edward Davis in The Picture of Dorian Gray. High Life in Jail, with William H. Sloan and W. H. Mack; Bameses, James H. Cullen, Lydell and Butterworth, Renes, the Balsars 6-12; fine business.——BIJOU (Benjamin Stainback): My Cinderella Girl played to comfortable houses 5-11; this was second trip of this co. this year. Ward and Vokes in The Trouble Makers 13-19.——ITEM: Alchymia Temple of Shriners with their high-class band and concert enjoyed a capacity house at the Lyceum 6. Proceeds went to charity.

NASHVILLE.—VENDOME (W. A. Sheets): Human Hearts 11; the audience was certainly with the show. Adelaide Thurston 16. Lillian Russell 17, 18. The Chocolate Soldier 23-25.——ORPHEUM (George H. Hickman): The Trahern Stock co. opened its third week in The Great Divide to a good and appreciative audience. Mr. Winckmore, Mr. Evans, Miss Huff, and Miss Hall did their work well, and the production of the play was excellent. The co. is fast becoming a favorite here, and Manager Trahern is well pleased with the patronage extended. Girls will be the bill 20, 21.——BIJOU (George H. Hickman): Granstark 13-18. Ward and Vokes 20-25.——AUDITORIUM (Mrs. John Cathey): Allessandro Bonci 17.

CHATTANOOGA.—ALBERT (P. R. Albert): The Squaw Man 6 pleased fair business. The Blue Mouse 9 pleased fair business. Olga Nethersole 11 pleased good business. A Japanese Honeymoon 14. My Cinderella Girl 15. Lew Dockstader's Minstrels 17. Blanche Ring 22. The Imperial Russian Dancers, with Anna Pavlowa and Mikail Nordkin, 24.——LYRIC (H. G. Cassidy): Lillian Russell in In Search of a Sinner 21.——BIJOU (O. A. Neal): A Winning Miss 6-11 pleased good business. The Rosary 13-18.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Adelaide Thurston in Miss Ananias 1, 2 to good business; Miss Thurston is charming in this splendid comedy and was thoroughly enjoyed; co. good; the work of Augustus Phillips as Paul Lester, The Man, was splendid. Madame Nazimova 3, 4 in A Doll's House. Comtesse Coquette, and Little Eyolf; the houses ranged from capacity to good. Maud Powell in violin recital 6 was very much enjoyed by a good house; Miss Powell's violin, worth $20,000, was attached after the performance by order of the court, but was released on bond. Russian dances, with Anna Pavlowa and Mikail Mordkin, 9. Madame X 10-12. Seven Days 13, 14. De Wolf Hopper in A Matinee Idol 15. The Girl from Rector's 16. The Newlyweds 17, 18. The Climax 19. HADEN F. SMITH.

FORT WORTH.—BYERS' OPERA HOUSE (F. W. Greenwall): Klaw and Erlanger's stupendous new production of Ben-Hur played to capacity the entire week of Jan. 30-4; largest week's business in history of local theatricals; very competent co. and splendid scenery. Adeline Dunlap in Madame X 5, 7; excellent, to good houses. Pavlowa and Mordkin 6; good business. Madame Nazimova in Little Eyolf 10 made fine impression on fair house. De Wolf Hopper and Louise Dresser in A Matinee Idol 13. The Newlyweds 14, 15. Thomas Dixon in Sins of the Father 16-18.——FIRST MAJESTIC THEATRE (Lorraine Buchanan): Excellent production of Leah, the Jewess, 6-11; entire co. displayed ability to best advantage. The Butterfly Man 13-18.——ITEM: Majestic Vaudeville Theatre has closed pending the completion of their new house, which is billed to open March 6.

EL PASO.—CRAWFORD (Crawford and Rich): The Big Bittner Stock co. has been reorganized under the name of the National Stock co., and opened 5 with The Mountain Girl, which will run until 9, when they will put on The Convict's Daughter; they are playing to good houses.——MAJESTIC (Frank Rich): Musical comedy and vaudeville still playing to fair houses at this popular playhouse.——HAPPY HOUR THEATRE (Howard Fogg): The Jolly Ideals are packing them in nightly. Commencing 6, they put on The Janitor. The Century Taker 8.

TEMPLE.—EXCHANGE (Roy Ballinger): Dan Cupid 11; fair co. to fairly pleased audiences; matinee business good, but poor at night. Spooner Dramatic co. 13-18 (except 16). Climax 16. Paid in Full 20. The Bachelor's Honeymoon 22. Blue Mouse 27.——TEMPLE (A. Vogel): The Imperial Trio gave their only appearance in Texas 6-8; good co. to well pleased capacities. Swanzer and Palmer 9-11 in comedy skit entitled Stung!; fair co. to fairly pleased capacities.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Marie Nielsen and co. in repertoire Jan. 26-28; fair co. and business. Ida St. Leon in Polly of the Circus 30-2 delighted large audiences at five performances. Adelaide Thurston in Miss Ananias 5, 6; clever play and co.; pleased; large business. Seven Days 7, 8. Imperial Russian Ballet 10. The Girl from Rector's 13, 14. De Wolf Hopper 16. Madame X 17.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Newlyweds and Their Baby 8; big business; well pleased: Ivy Arry and D. L. Don deserve special mention. Classmates 13; fair business (big rain); well pleased. Associated Players 27-March 1. Paul Gilmore 11. Paid in Full 20.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Nazimova in The Comtesse Coquette 6 to packed house. Polly of the Circus 7, 8, matinee 8, drew large and well pleased houses. Madame X 9; packed to the doors; well pleased. Seven Days 11, matinee and night; well attended.

TYLER.—NEW THEATRE (A. Hicks): The Blue Mouse, with Gertrude Hitz, 7; good house and co. Classmates 8; fair co. and house (rain). Thomas Dixon in The Sins of His Father 9 to S. R. O., and house was more than pleased with the performance. De Armand Sisters 13-18 (return).

BRENHAM.—OPERA HOUSE (Alex. Simon): Adelaide Thurston 4 pleased good business. Blue Mouse 11; good co. and business. Democrat Comedy co. 13-18. John Hayes Kuhns 15. Climax 23.——UNDER CANVAS: Harrison Brothers' Minstrels 17.

BRYAN.—COLONIAL (Johnson and Lawrence): Thomas Dixon in Sins of the Father 6; excellent performance; S. R. O. The Wyoming Girl 8; fair co. and house. The Blue Mouse 11; good co. and house. The Girl from Rector's 14. Seven Days 16. Hans Hanson 20.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton): Blue Mouse 6 to small business. The Sins of the Father 10 to good house; pleased. Polly of the Circus 11 to big house. The Climax 14.

SHERMAN.—OPERA HOUSE (A. B. Saul): The Newlyweds 7 to S. R. O.; proved the livest one we have had recently; not a dull moment in it. Classmates 11; good business; pleased.

GROESBECK.—OPERA HOUSE (Anglin Brothers): The Climax 10; well pleased; only fair business on account of rain. Angell's Comedians 13-18. Wood Sisters April 6-8.

BAY CITY.—GRAND (Oskar Kern): Marie Neilson co. 6-11; co. and business fair. Blue Mouse 17. County Fair 18. Bachelor's Honeymoon 20. The Climax 22.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Classmates 10 pleased large audience. The Newlyweds 11 packed the house and pleased immensely.

BROWNWOOD.—HARRIMAN OPERA HOUSE (R. W. Harriman): Dan Cupid 9; full house; pleased. Walter Bradley Tripp 10. Paid in Full 16.

PLATONIA.—NEW OPERA HOUSE (C. P. Johnson): May Stewart in Ingomar 9 to full house; excellent co.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Red Mill 14; excellent performance and co. to S. R. O.; James Crowley and William Moore as Con Kidder and Kidd Conner made big hit. Norwich Minstrels (local) 18. King-Lynn Stock co. 20-25.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Klark-Urban co. played a return engagement 9-11; as usual, large and pleased houses greeted this popular co. Plays: His Last Dollar, One Girl in a Thousand, Romance of Coon Hollow.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Otto Wells): Frank Daniels in The Girl in the Taxi 6 delighted packed house. The Girl on the Train 8 pleased good business. Metropolitan Opera co. 11 pleased fair audience. Madame Sarah Bernhardt in Camille 13. Max Gabel in the Yiddish play Kol Shofer 14. May Irwin in Getting a Polish 18. Robert Edeson in Where the Trail Divides 21.——GRANBY (Otto Wells): The Rosary 6-11; packed houses all week. The Shiller Players presented Her Son 13-18.——COLONIAL (S. W. Donalds): Jack Wilson Trio in their offering, An Unheaval in Darktown, and other Keith attractions; packed houses.——ITEM: The Colonial will feature this week the new dancing girl act by the De Haven Sextette.

RICHMOND.—ACADEMY (Leo Wise): Dockstader's Minstrels 2 to packed house. Frank Daniels in The Girl in the Train 7, 8; splendid attraction to big business. The Girl in the Taxi 9. Howe's pictures 10. Sarah Bernhardt 14.——BIJOU (Charles I. McKee): Hanlon's Superba 6-11, pleasing big houses. Rose Melville in Sis Hopkins 13-18.

STAUNTON.—BEVERLEY (Barkman and Shultz): The King of Tramps 7; very poor, to capacity house. As Told in the Hills 21. Human Hearts 22. Climax 27. The Cow and the Moon March 4. Lillian Russell 11. Flower of the Ranch 13.

PETERSBURG.—ACADEMY (Dan Reagan): Metropolitan Grand Concert co. 8; large and pleased audience.

UTAH.

SALT LAKE CITY.

The Arcadians Enthusiastically Received—The Garrick Stock Company Continues to Please.

The long-expected Arcadians at the Salt Lake Theatre drew large and enthusiastic audiences 9-11. Johnny Osborne, Gilbert Childs, Alice Russon, Marie Shields, Helen Drew, Harriet Winston, and Beatrice D'Essling were each favorites.

At the Garrick the stock co. presented The Rose of the Rancho 6 to good business. Jane Wheatley was popular as usual. James Durkin, Walter Seymour, and Jessie Pringle were excellent. The Royal Mounted 12-18.

At the Revier the Wamsher Eastern Theatre co. presented The Shepherd of the Hill 5-12 to business fair to good. Irene Outtrim as Edith Grey was very good. The co. consists of Earl Gardiner, Harry J. Beane, James Ellis, Richard Weiser, O. A. Allred, Harold Webster, Margie Harlow, and Ethel Pierce. William Wamsher is manager.

At the Orpheum week of 5 Joseph Hart's Bathing Girls and Charles E. Evans and co. divided honors as headliners; excellent bill which drew good to packed houses.

A grand concert or recital was given 9 in the Mormon Tabernacle in honor of the Governor and members of the State Legislature now in session in this city. Selections were rendered by the big choir. Professor John J. McClellan gave several numbers on the great organ. Horace S. Ensign sang to the vocal accompaniment of the choir.

William E. Minor has just finished painting a new drop curtain for the Salt Lake Theatre. It represents the Valley of the Great Salt Lake, viewed from near the point it was first seen by the Pioneers in 1847. A glance at the beauty of the same valley at the present time, with its temples, skyscrapers, homes and myriad lights would carry the mind to tales of Arabian Nights.
C. E. JOHNSON.

WASHINGTON.

SPOKANE.

Franklyn Underwood and Edward Lawrence Seen to Advantage—Items of Interest.

The Queen of the Moulin Rouge played four performances at the Auditorium 9-11, attracting large audiences. The theatre censorship committee, headed by Rev. George W. Fuller, insisted upon the elimination of the "rag", at the close of the first act and other features, and the changes were made. Jefferson De Angelis in The Beauty Spot 12, 13. Mary Mannering in A Man's World 14, 15. The Call of the Wild 17, 18. Father and the Boys 24, 25.

The Baker Stock co. presented If I Were King at the Spokane 5-12. Franklyn Underwood was strong as Francois Villon. Edward Lawrence essayed the role of Louis XI. Frances Slosson was the Abbess and Louise Brownell was the Katherine. The supporting co. was adequate and the scenery attractive. A Bachelor's Romance is underlined for week of 12.

The Admirable Crichton was presented by the Lawrence Players at the American 5-12. Del S. Lawrence was seen to advantage in the chief role, Jane Vivian Kelton being a satisfactory Lady Mary. Alf. T. Layne scored as the Earl of Loam. Alaska is underlined for the week of 12.

Del S. Lawrence, head of the Lawrence Stock co., has declined an offer from John Cort to use the Seattle Theatre for stock productions. He also has an offer from the Sacramento Theatre at Sacramento, Cal., but will remain in Spokane.

Irma La Pierre, who collapsed on the stage at the Auditorium Theatre while playing in Seven Days, has recovered sufficiently to continue traveling to Seattle. Mrs. W. H. Appleton, of Spokane, who was Adelaide Laird, and connected with the Jessie Shirley co. before her marriage, assumed the role of Anne Brown on 20 minutes notice and gave a creditable performance. Attending physicians ascribe Miss La Pierre's collapse to a severe attack of la grippe, saying she should have been under medical attention a week before.

Spokane Shubert Club, of which Frederick Brueschweiler is director, will present an opera in conjunction with the appearance of a large Eastern symphony orchestra this Spring. An informal musicale will be given by the club in the Simon's Music Hall the evening of 27.

Four shares of stock valued at $4,000 are the base of contention among owners of the Arcade Amusement Co., of Spokane. The co. and T. H. Holland appear as plaintiffs in an action instituted in the Spokane County Superior Court, the defendants being E. M. Symonds and L. N. Willis. The stock was first sold to Symonds, but Holland claims to have purchased the certificates, while Willis claims he has the right to one share of the stock by virtue of an execution he secured against Symonds. The co. seeks to have the old certificates destroyed and new ones issued to the men the court finds entitled to have them.

Application for the appointment of a receiver for the Unique Theatre has been made in the Spokane County Superior Court by A. H. Kenyon, representing a majority of stockholders, who allege they have been frozen out by William Cameron, manager, and his associates. It is alleged that the co. was incorporated for $25,000, and that only $6,216 of stock were sold. M. C. Moorehead, president, is alleged to be receiving $35 a week and 10 per cent. of the profits. It is alleged that the theatre has been unfavorably reported against by the city censors and is in danger of losing its license. Counter affidavits have been filed.

North Pacific Fair Association fixed its dates and elected these officers at its annual meeting in Spokane: President, J. H. Boothe, Portland, Ore.; vice-president, David L. Huntington, Spokane; secretary and treasurer, John W. Pace, North Yakima. The dates fixed follow: Aug. 28, Centralia, Wash.; Sept. 4, Vancouver, B. C., Portland and Seattle; Sept. 11, Salem and Pendleton, Ore.; Sept. 18, Walla Walla; Sept. 25, North Yakima, Dayton, Wash., and Nelson, B. C.; Oct. 2, Spokane and New Westminster, B. C.; Oct. 9, Lewiston and Boise, Idaho. All games of chance and immoral or questionable shows were put under the ban. The association will meet at Walla Walla in 1912.
W. S. McCREA.

SEATTLE.

The Beauty Spot Delighted Good Business at the Moore—Emma Bunting Pleased.

At the Moore Jefferson De Angelis, supported by an excellent co., appeared in an artistic and delightful presentation of The Beauty Spot 8-9 and 10, 11, matinees 8 and 11, which drew medium and large houses. In the cast were Viola Gillette, Florence Martin, Inez Dean, George J. MacFarlane, Arvid Paulson, and others. The Seattle Symphony Orchestra, with Pepito Arriola as piano soloist, gave a concert 9 before a large and fashionable audience, which thoroughly enjoyed the programme, which was rendered under the capable direction of Henry Hadley. Seattle Symphony Orchestra in concert, matinee 12. Seven Days 12-18.

The Man of the Hour 5-11, matinees 5, 9 and 11, at the Grand, was presented by a good co. before houses ranging from small to large. Harry English appeared in the title-role. John Moore as Richard Horrigan and John Morris as James Phelan played the parts with skill and effect. In the cast were Eleanor Haber, Virginia Irwin, Florence Mack, Warren Conlan, Edward Keane, Clyde F. McCabe, Frank Kendricks, and others. The play has lost none of its interest. It has been seen here several times. As a coincidence with regard to the theme of the play, a recall election for Mayor was held 7, in which partisan spirit ran high and great interest was manifested throughout the city. The Grand was the storm centre, at which noon meetings were held, with overflow meetings at the Seattle Theatre. At this election women were allowed to vote for the first time, under the new law. Over 60,000 votes were cast. The recall candidate was elected by a considerable majority. A Gentleman from Mississippi 12-18.

At the Seattle the Baker Stock co. amused and entertained medium and large audiences in a clever presentation of Brown's in Town 12-18, which closes the engagement of this co. In the cast were Ethel Clifton, Margo Duffet, Fay Bainter, Marie Baker, Joseph Galbraith, Tommy Williams, Frank Dennithorne, Dan Bruce, and Earl D. Dwire, who made the most of their respective roles. This co. has been here since September last, and it departs with its popularity undiminished. Landers-Stevens co. in The Great Divide 12-18.

Emma Bunting displayed her skill and cleverness to the best advantage in an interesting presentation of Pretty Miss Nobody 5-11 at the Alhambra. The attendance averaged fair business. In the cast were Lillian Griffith, Evelyn Selbie, Bessie Llewellyn, George Whittaker, O. M. Williamson, Lewis Von Welthoff, George B. Berrell, Frank H. Seaward, and others, who rendered good support. Faust 12-18.
BENJAMIN F. MESSERVEY.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Francis Starr 11 in The Easiest Way drew S. R. O. twice; frequent curtain calls. Blue Mouse 20. George Evans' Honey Boy Minstrels 22. Country Boy 25.——VIRGINIA (Charles A. Feinler): The Soul Kiss 13-15; Ethel Gilmore very clever; S. R. O. In Old Kentucky 16-18.——APOLLO (H. W. Rogers): Johnny Wise co. 13-18, with Bessie, the Diving Venus, drew S. R. O. The California Girls 20-25.

CHARLESTON.—BURLEW (N. S. Burlew): Grime's Cellar Door 6 failed to please; poor business. The Man on the Box 11, 12; business fair. The Troubadours (auspices local Masonic Lodge) 14, pleased large audience. Henry Woodruff in The Genius 15, 16. City Club Burlesquers 17.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Man on the Box 4 pleased fair business. Viola Allen in The White Sister 7 delighted S. R. O.; best attraction of the season.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): The Third Degree 7; good production and co.; business fair. The Sweetest Girl in Paris 10; a clever musical play in which Trixie Friganza, Fredrich Bowers, Zoe Barnett, Cathryn Palmer, and Alexander Carr deserve special mention; the co. is very good and a S. R. O. house and much applause. Sauce for the Goose, with Grace George, 15.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Henrietta Crosman in Anti-Matrimony 8 delighted full house. Blanche Walsh 9; satisfaction to good business. As Told in the Hills 11, matinee and night. Lyman H. Howe 22. House of a Thousand Candles March 4. Madame X 8. Al. Wilson 14.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Blanche Walsh in The Other Woman 5 to big business. Father and the Boys 8; good house. The County Sheriff 12; two good houses. Rice Brothers' Minstrels 16-19. Madame X 22. Miss Nobody from Starland 26.

APPLETON.—THEATRE (E. Louis Goldberg): Blanche Walsh in The Other Woman 7 delighted large audience. Howe's pictures 11; perfect satisfaction; nice audience. As Told in the Hills (?); fair performance and house. Gardner Stock co. 19-26. Madame X 27.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Sunny South 8 pleased capacity. Der Dorfpfarrer 10; good co. and business. Howe's pictures 12, 13 pleased capacity. The Burgomaster 18.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Blanche Walsh in The Other Woman 11 to S. R. O.; co. gave good satisfaction. Lyman H. Howe's Travel Festival 16.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Country Boy 7; house crowded and performance fine. Blanche Walsh in The Other Woman 8 to capacity. Gardner Stock co. 12-17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Mock-Sad-Alill co. to fair business 9-11.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Honeymoon Trail 8; excellent, to good business.

CANADA.

MONTREAL.

Orrin Johnson and Theodore Roberts at His Majesty's—Bills at Other Houses.

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sterling artists as Orrin Johnson, Theodore Roberts, and Ralph Delmore, and includes, among others, Harold Vosburgh, Helen Holmes, Olive West, Mart Cody, Jack Drumier, W. J. Brady, Jean Marcet, and Cooper Bigelow, a thoroughly capable all round co., which struggles nobly to infuse some life and reality into a cheap melodrama, padded with pathos and so-called religious sentiment. Chief honors go to Theodore Roberts as the French Canadian, Dumont, and Ralph Delmore as Judge Peabody. Orrin Johnson does his best to make the young priest convincing, but the task is impossible. The play runs here for two weeks.

A good house greeted the opening of the Jolly Bachelors at the Princess 13. It is a typical musical offering, clever vaudeville artists, pretty groupings and popular music. Stella Mayhew, Al. Leech, and Lucy Weston are the chief scorers. Margaret Illington 20-25.

At the Orpheum, Edwin Holt and co. in The Mayor and the Manicure, by George Ade, have a particularly clever act. Adelaide Norwood gives some fine operatic selections. Clifford Walker, English musical monologue entertainer, provides a neat turn. Van der Koors, Ellis-Nowlin Troupe, Lancton-Lucier co. and Elida Morris are all good items. The Van der Voors are assisted by the mind reading duck, Felix.

At the National, an exceptionally good performance of Madame X is given, Claude Ritter appearing in the title-role and M. Cosset as her son.

Harry Bennet still continues as the chief feature of the Lyric and the Francais provides a good bill of moving pictures and vaudeville.

Busonni, the great pianist, gave a recital at the Windsor Hall 13.

Harry Williams' Imperial Burlesquers are giving a good entertainment and doing a big business at the Royal. W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (J. R. Minhinnick): Bessie McCoy in The Echo 2; fair performance and business. Miss McCoy was suffering from a severe cold and got through the performance with difficulty, and at the following stand in Hamilton she was compelled to lay off and let an understudy take her place. The dancing of Toots Paka and the guitar playing of her trio of Hawaiians made hits. The Jolly Bachelors 3, 4 drew average business at all three performances and pleased. Stella Mayhew's irresistible comedy and infectious laugh kept the audience in the best of humor; supporting co. good. Seven Days 6; full house. Edward Terry in Sweet Lavender drew a fair audience 7 and gave an excellent performance which was thoroughly enjoyed; the supporting co. was satisfactory. Al. H. Wilson in A German Prince 8. Margaret Illington in The Encounter 10. The Spendthrift 11. The Lottery Man 13. Albert Chevalier in Daddy Dufard 17, 18. My Cinderella Girl 20. Edna Aug in The Chorus Lady 23.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Fourth Estate 3, 4 pleased fair-sized audiences. Edna Aug in The Chorus Lady 8, 9. The Old Homestead 10, 11 pleased large audiences. Madame Schumann-Heinck delighted one of the largest and most fashionable audiences of the season 14. May Court Club, the elite of Ottawa society, in amateur vaudeville, gave a very enjoyable performance for the benefit of one of the local hospitals, to a fashionable audience that filled the house to the doors. The Governor-General of Canada occupied the Vice-Regal box. The Lottery Man 17, 18. Albert Chevalier 22, 23.—DOMINION (Gus S. Greening): Edwin Holt and co. in The Mayor and the Manicure scored great hit, also the Three Du Ball Brothers. Others on the bill 6-11 were the Van der Koors, Weston and Lynch, Clifford Walker, Elida Morris, and pictures, and opened to a packed house.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Time, the Place and the Girl (Eastern) was presented by F. A. Wade 8-11, to audiences that grew steadily in size at each succeeding performance; on the whole, the co. gave very creditable performances and the chorus work and dances came in for special commendation. The St. John Fusiliers, 62d Battalion, will produce The Man from Albany 21-24, under the directorship of T. H. Bird, formerly of Kirk Brown's support.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Seven Days 8 to S. R. O. The Spendthrift 9, 10; good co. and business. The Chorus Lady 11, matinee and evening, to good business and satisfaction. The Lottery Man 14; good co.; kept audience in continuous laughter. Sheehan English Grand Opera co. 15, 16. My Cinderella Girl 17, 18. Albert Chevalier in Daddy Dufard 20, 21. Mischa Elman 27.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Chorus Lady 10 to fair business. Il Trovatore 11 to large and appreciative audience. The Old Homestead 14. The Lottery Man 16. The Final Settlement 18. Seven Days 22. My Cinderella Girl 25. The Prince of Pilsen March 2.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Edward Tery in Sweet Lavender 8 to good business. Margaret Illington in The Encounter 11. Alfred Chevalier in Daddy Dufard 15. My Cinderella Girl 21. The Chorus Lady 22.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hazzard): Sheehan English Grand Opera co. in Il Trovatore 13; fair house; performance good. My Cinderella Girl 24.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Ernie Mark's Stock co. 6-11; popular attraction; splendid houses. My Cinderella Girl 16.

MONCTON, N. B.—OPERA HOUSE (Torrie and Winter): The Time, the Place and the Girl 7, 8; good, to good business.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Bedford, Ind., 22, Logootee 23, Salem 24, Orleans 25, West Baden 26, Paoli 27.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.

ALLEN, VIOLA (Liebler and Co., mgrs.): Brooklyn, N. Y., 20-25, Northampton, Mass., 27.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Norristown, Pa., 22, Trenton, N. J., 23-25, Chester, Pa., 27-March 1, Paterson, N. J., 2-4.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Clifton Forge, W. Va., 22, Roncevert 23, Beckley 24, Hinton 25, Point Pleasant 26, 27, Middleport, O., 28.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Milwaukee, Wis., 20-25, St. Paul, Minn., 26-March 4.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): New Britain, Conn., 20-22, Waterbury 23-25, Easton, Pa., 27-March 1, Allentown 2-4.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BABY MINE (No. 2; William A. Brady, mgr.): Lincoln, Ill., 22, Peoria 23, Elgin 24, Joliet 25, Hammond, Ind., 26, Grand Rapids, Mich., 27-March 1, Dowagiac 2, South Bend, Ind., 3, 4.

BARRIER (W. G. Golvin, mgr.): Vallejo, Cal., 22, Napa 23, Santa Rosa 25, Petaluma 27.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Ellendale, N. D., 22, Oakes 23, Redfield, S. D., 24, Clark 25, Watertown 27, Brookings 28, Huron March 1, Miller 2, Pierre 3, Philip 4.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Chicago, Ill., 20-March 4.

BEN-HUR (Klaw and Erlanger, mgrs.): Wichita, Kan., 27-March 1.

BERNHARDT, SARAH (W. F. Connor, mgr.): Pittsburgh, Pa., 22-25, Cincinnati, O., 27, 28.

BEVERLY (Eastern; Delamater and Norris, mgrs.): Boston, Mass., 20-March 4.

BEVERLY (Western; Delamater and Norris, mgrs.): Ft. Worth, Tex., 21, 22, Waco 23, Austin 24, 25, Taylor 27, Temple 28, San Antonio March 1, 2, Houston 3, Lake Charles, La., 4.

BILLY (Peter Rice, mgr.): Lima, O., 22, Ft. Wayne, Ind., 23, Wabash 24, Logansport 25, Winona, Minn., 28.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): St. Louis, Mo., 19-25, Louisville, Ky., 26-March 4.

BUNCO IN ARIZONA: Boston, Mass., 20-25.

BURKE, BILLIE (Charles Frohman, mgr.): Brooklyn, N. Y., 20-25.

CARTER, MRS. LESLIE (John Cort, mgr.): Pittsburgh, Pa., 20-25.

CHECKERS (Stair and Havlin, mgrs.): Newark, N. J., 20-25.

CHERRY, CHARLES (Daniel Frohman, mgr.): New York city Feb. 20—indefinite.

CITY, THE (Messrs. Shubert, mgrs.): Greensboro, N. C., 22, Danville, Va., 23, Norfolk 24, Richmond 25.

CLIMAX, THE (Southern; United Play Co., Inc., mgrs.): Bay City, Tex., 22, Wharton 23, Houston 24, Galveston 25, 26, Port Arthur 27, Lake Charles, La., 28, Jennings March 1, Crowley 2, New Iberia 3, Morgan City 4, Lafayette 5.

CLIMAX, THE (Western; United Play Co., Inc., mgrs.): Grand Junction, Colo., 22, Glenwood Springs 23, Leadville 24, Salida 25, Canon City 27, Raton, N. Mex., 28, Dawson March 1, Las Vegas 2, Santa Fe 3, Albuquerque 4.

CLIMAX, THE: Fall River, Mass., 24, 25, Willimantic, Conn., 27.

COLLIER, LEW (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., 20-March 4.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 9—indefinite.

COUNTRY BOY (Co. A; Henry B. Harris, mgr.): Toledo, O., 22, E. Liverpool 23, Wheeling, W. Va., 24, 25, Brooklyn, N. Y., 27-March 4.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Washington, D. C., 20-25, Philadelphia, Pa., 27-March 11.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Lafayette, Ind., 22, Champaign, Ill., 23, Bloomington 24, Peoria 25, Galesburg 27, Burlington, Ia., 28, Keokuk March 1, Ft. Madison 2, Quincy, Ill., 3, Hannibal, Mo., 4.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Minneapolis, Minn., 19-25, Chicago, Ill., 26-March 4.

DREW JOHN (Charles Frohman, mgr.): Pittsfield, Mass., 22, Utica, N. Y., 23, Syracuse 24.

EAST LYNNE: Detroit, Mich., 20-25.

ELI AND JANE (Harry Green, mgr.): Clovis, N. Mex., 22, Hereford, Tex., 23, Canyon 24, Amarillo 25, Clarendon 27, Memphis 28, Childress March 1, Chillicothe 2, Vernon 3, Quanah 4.

ELLIOTT, MAXINE (G. J. Appleton, mgr.): Kansas City, Mo., 20-25.

EVERYWOMAN (Henry W. Savage, mgr.): Washington, D. C., 20-25, New York city 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city Feb. 13—indefinite.

FATHER AND THE BOYS: Helena, Mont., 22, Missoula 23, Spokane, Wash., 24, 25, Walla Walla 26, Yakima 27, Ellensburg 28.

FAVERSHAM, WILLIAM (Frank Willstach, mgr.): New York city Jan. 16-Feb. 25.

FINAL SETTLEMENT (Monte Thompson, mgr.): North Bay, Can., 22, New Liskeard 23, Haileybury 24, Cobalt 25, Sudbury 27, Sault Ste. Marie March 1, 2.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Baltimore, Md., 20-25, Washington, D. C., 27-March 4.

FLAMING ARROW (E. F. Kreyer, mgr.): Honesdale, Pa., 22, Saugerties, N. Y., 23, Pittsfield, Mass., 25, New Milford, Conn., 27, Winsted 28.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., 6-25.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Detroit, Mich., 20-25.

FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): St. Louis, Mo., 20-25.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): Chicago, Ill., Feb. 6-March 4.

GIRL AND THE OUTLAW (R. J. Riddell, mgr.): New Castle, Ind., 22, Muncie 23, Anderson 25, Richmond 27, Eaton, O., 28, Sidney March 2, Bellefontaine, Springfield 4.

GIRL AND THE STAMPEDE (Gaskell and MacVey, mgrs.): Cincinnati, O., 19-25, Indianapolis, Ind., 27-March 1, Richmond 2, Springfield, O., 3, 4.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Rochester, N. Y., 20-25.

GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Muskogee, Okla., 22, Tulsa 23, Guthrie 24, El Reno 25, Oklahoma City 26, Ft. Smith, Ark., 27, Fayetteville 28, Springfield, Mo., March 1, Joplin 2, Independence, Kan., 3, Wichita 4.

GIRL IN THE TAXI (A. H. Woods, mgr.): Montgomery, Ala., 22, Salem 23.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Philadelphia, Pa., 20-25.

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GRAUSTARK (Central; Baker and Castle, mgrs.): Olean, N. Y., 22. Meadville, Pa., 23. Oil City 24. Franklin 25. Kane 27. Johnsonburg 28.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Grand Rapids, Mich., 19-22. Kendallville, Ind., 23. Bryan, O., 24. Angola, Ind., 25. Ft. Wayne 26. Columbus, O., 27-March 1.
GRAUSTARK (Western; Baker and Castle, mgrs.): Chattanooga, Tenn., 20-25. Birmingham, Ala., 27-March 4.
GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, 20-March 11.
HARNED, VIRGINIA (A. J. Aylesworth, mgr.): Galveston, Tex., 22, 23. Houston 24, 25. San Antonio 27, 28.
HER SON (Schiller Amusement Co., mgrs.): Richmond, Va., 20-25. Knoxville, Tenn., 27-March 1. Chattanooga 2-4.
HIGGINS, DAVID E. D. Stair, mgr.): Monroe, Mich., 22. Chicago, Ill., 26-March 4.
HINDLE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOMEWARD BOUND (Messrs. Shubert, mgrs.): Baltimore, Md., 20-25, New York city 26—indefinite.
HOUSE OF A THOUSAND CANDLES (C. B. Bedford, mgr.): Norton, Kan., 22. McCook, Neb., 23. Holdredge 24. Hastings 25. Minden 27. Kearney 28. Gothenburg March 1. Lexington 2. Grand Island 3. St. Paul 4.
HOUSE WITH THE GREEN SHUTTERS: Cleveland, O., 20-25.
HUMAN HEARTS (Southern; C. B. Reno, mgr.): Staunton, Va., 22.
ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Montreal, P. Q., 20-25, Buffalo, N. Y., 27-March 1, Erie, Pa., 2, Youngstown, O., 3, Wheeling, W. Va., 4.
JESSE JAMES (Craig Nesbo, mgr.): Plymouth, Pa., 22. Towanda 23, Owego, N. Y., 24, Binghamton 25.
JIM AND THE SINGER (A. Villair, mgr.): Carmelitas, O., 22. Amsterdam 26.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Louisville, Ky., 21, 22.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LEIGH, BERT (Ernest Latimore, mgr.): Brownwood, Tex., 22.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Paterson, N. J., 20-25, Providence, R. I., 27-March 4.
LILY, THE (David Belasco, mgr.): Indianapolis, Ind., 20-22. Louisville, Ky., 23-25.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Kansas City, Mo., 20-March 4.
LION AND THE MOUSE (W. M. Hale, mgr.): St. Louis, Mo., 19-25, Springfield, Ill., 27-March 1, Peoria 2-4.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Detroit, Mich., 20-25, Pittsburgh, Pa., 27-March 4.
MACAULEY, WILLIAM (James A. Fels, mgr.): Newport, Ark., 22, Jonesboro 23, Poplar Bluff, Mo., 25, Charleston 28.
MADAME X (Eastern; Henry W. Savage, mgr.): Boston, Mass., Dec. 12-March 4.
MADAME X (Southern; Henry W. Savage, mgr.): Eau Claire, Wis., 22, Wausau 23, Green Bay 24, Oshkosh 25, Appleton 27, Fond du Lac 28.
MADAME X (Western; Henry W. Savage, mgr.): Pine Bluff, Ark., 22. Hot Springs 23, Little Rock 24, 25, Memphis, Tenn., 27-March 4.
MAN OF THE HOUR (C. M. Holly, mgr.): Buffalo, N. Y., 20-26, Syracuse 27-March 1, Rochester 2-4.
MAN ON THE BOX (R. E. Trousdale, mgr.): Greensburg, Ind., 22, Columbus 23, Seymour 24, Bedford 25, Bloomington 27, Linton 28, Washington March 1, Vincennes 2, Princeton 3, Mt. Vernon 4.
MEADE, DWIGHT (Gilson and Bradfield, mgrs.): Elgin, Tex., 22, Granger 23, Temple 24, Killeen 25, Marble Falls 26, Llano 27, Lampasas 28.
MERIAN, JOHN (Monte Thompson, mgr.): Springfield, O., 22, Lancaster 25, Urbana 27, Piqua 28.
MELVILLE, ROSE (A. R. Sterling, mgr.): Norfolk, Va., 20-25, Brooklyn, N. Y., 27-March 4.
MILLER, HENRY (Henry Miller Co., mgr.): New York city Jan. 9—indefinite.
MISSOURI GIRL (Eastern; F. W. Richardson, mgr.): Perry, Ia., 22, Jefferson 23, Guthrie Center 25, Anita 27, Atlantic 28, Audobon March 1, Denison 3, Mapleton 4, Sioux City 5.
MISSOURI GIRL (Joseph Rith, mgr.): So. Pittsburg, Tenn., 22, Tullahoma 23, Murfreesboro 24, Lebanon 25, Gallatin 27, Pulaski 28.
MONTANA (Henry D. Carey, mgr.): Bloomington, Ill., 22, Decatur 23, Springfield 24, 25, St. Louis, Mo., 26-March 4.
MOTHER (William A. Brady, mgr.): Buffalo, N. Y., 20-25.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Dayton, O., 20-22, Indianapolis, Ind., 23-25.
NAZIMOVA, MME. ALLA (Messrs. Shubert, mgrs.): Des Moines, Ia., 22, Cedar Rapids 23, Madison, Wis., 24, Rockford, Ill., 25, Milwaukee 26-March 4.
NIGGER, THE (Wm. A. Brady, Ltd., mgrs.): Boulder, Colo., 22, Ft. Collins 23, Cheyenne, Wyo., 24, Greeley 25.
NO MOTHER TO GUIDE HER: Philadelphia, Pa., 20-25.
O'HARA, FISKE (Al. McLean, mgr.): Des Moines, Ia., 22, Ottumwa 23, Hannibal, Mo., 24, Moberly 25, St. Louis 26-March 4.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city 20-25.
OLD HOMESTEAD (Frank Thompson, mgr.): Cleveland, O., 20-25, Springfield 27, Columbus March 2-4.
OLD HOMESTEAD (Frank Thompson, mgr.): Lindsay, Ont., 22, Midland 23, Barrie 24, Collingwood 25, Orillia 27, North Bay 28, New Liskard March 1, Haileybury 2, Cobalt 3, 4.
OYER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Winfield, Kan., 22, Wichita 23, Salina 24, McPherson 25, Emporia 27, Herington 28, Newton March 1, Abilene 2, Junction City 3, Manhattan 4, St. Marys 5.
PAID IN FULL (Warenhals and Kemper, mgrs.): Cincinnati, O., 19-25, Dayton 27-March 1, Columbus 2-4.
PAID IN FULL (H. M. Horkheimer, mgr.): Saginaw, Mich., 22.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Clarinda, Ia., 22, Corning 24, Creston 25, Osceola 28, Leon March 1, Corydon 3, Centerville 4, Muscatine 5.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Decatur, Ill., 22, Paris 23, Marshall 24, Brazil, Ind., 25, Coalmont 26.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Dayton, O., 23-25, Youngstown 27, 28.
POYNTER, RHULAH (Harry J. Jackson, mgr.): Brooklyn, N. Y., 20-25, Jersey City, N. J., 27-March 4.
QUEEN OF THE HIGHWAY (Morrison and Hefferlin, mgrs.): Kansas City, Mo., 19-25.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 23—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): St. Louis, Mo., 19-25.
ROSARY (Gaskell and MacVitty, mgrs.): Albert Lea, Minn., 22, Osage, Ia., 23, Charles City, 24, Waterloo 25, Marshalltown 26, Jefferson 27, Boone 28, Ames 29, Perry March 2, Adel 3, Atlantic 4, Neola 5.
ROSARY (No. 2; Rowland and Clifford, mgrs.): Uniontown, Pa., 22, Connellsville 23, Scottdale 24, Latrobe 25, Altoona 27, 28, Barnesboro March 2, Johnstown 3, 4.
ROSARY (Southern; Rowland and Clifford, Inc., mgrs.): Knoxville, Tenn., 20-25, Memphis 27-March 4.
ROUND UP (E. J. Cohn, mgr.): Cincinnati, O., 20-25, Cleveland 27-March 4.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Bonne Terre, Mo., 22, Desloge 23, Elvins 24, St. Marys 25, Ste. Genevieve 26, Ironton 27, Doe Run 28.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Atlanta, Ga., 22, Macon 23, Jacksonville, Fla., 24, Savannah, Ga., 25, Augusta 27, Columbia, S. C., 28.
ST. ELMO (Central; United Play Co., Inc., mgrs.): Corning, Ark., 22, Paragould 23, Blytheville 24, Harrisburg 25, Mariana 27, Forest City 28, Stuttgart March 1, Dumas 2, Dermott 3, Lake Village 4.
ST. ELMO (Glaser and Stair, mgrs.): Chicago, Ill., 19-March 4.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Providence, R. I., 20-22, Hartford, Conn., 23.
SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Brooklyn, N. Y., 20-March 4.
SILVER THREADS (Joe Lane, mgr.): Portland, Ore., 19-25, Grant's Pass 27, Medford 28, Red Bluff, Cal., March 2, Chico 3, Marysville 4.
SINS OF THE FATHER (George H. Brennan, mgr.): Denison, Tex., 22, Dallas 23-25.
SIR PERKINS (C. Jay Smith, mgr.): Palestine, Ill., 22, Oblong 23, Carmi 24, Henderson, Ky., 25, Mt. Vernon, Ind., 26, Central City, Ky., 27, Greenville 28, Russellville March 1, Clarksville, Tenn., 2, Milan 3, Jackson 4.
SKINNER, OTIS (Charles Frohman, mgr.): Atlantic City, N. J., 20-22, Allentown, Pa., 23, Reading 24, Lancaster 25.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Cincinnati, O., 20-25, Cleveland 27-March 4.
SPENDTHRIFT (Frederic Thompson, mgr.): Boston, Mass., 20-March 4.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): Indianapolis, Ind., 20-25.
SQUAW MAN (Wilits Amusement Co., mgrs.): Charleston, S. C., 22, Sumter 23, Darlington 24, Florence 25, Wilmington, N. C., 27, Rocky Mount 28, Fayetteville March 1, Raleigh 2, Durham 3, Greensboro 4.
SQUAW MAN (Western; H. B. Pierce, mgr.): Mariposa, Cal., 22, Bakersfield 23, Santa Barbara 24, Ventura 25, Oxnard 26, San Bernardino 27, Phoenix, Ariz., 28, Tucson March 1, Bisbee 2, Douglas 3, El Paso, Tex., 4, 5.
STAHL, ROSE (Henry B. Harris, mgr.): Toledo, O., 24, 25.
STARR, FRANCES (David Belasco, mgr.): Brooklyn, N. Y., 20-25, New York city 27-March 4.
THAIS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 18-25, Baltimore, Md., 27-March 4.
THIEF (Eastern; Geo. A. Sullivan, mgr.): Sharon, Pa., 22, Washington 25, Charleroi 28, Latrobe March 4.
THIEF (A. H. Woods, mgr.): Memphis, Tenn., 20-25, Nashville 27-March 4.
THIEF (Western; H. A. Bailey, mgr.): Paducah, Ky., 22, Cairo, Ill., 23, Olney 24, Centralia 25, Alton 26, Jacksonville 27, Decatur 28, Danville March 1, Ft. Wayne, Ind., 2-4, Hammond 5.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25, Rochester, N. Y., 27-March 4, Syracuse 2-4.
UNCLE TOM'S CABIN (Western; Al. W. Martin's): Johnstown, Pa., 25, Blairsville 27, East Liverpool, O., 28, Rochester, Pa., March 1, Bucyrus, O., 2, Findlay 3.
VON POSSART, ERNST (Gustav Amberg, mgr.): Chicago, Ill., 20-March 4.
WALSH, BLANCHE (A. H. Woods, mgr.): Springfield, Ill., 22, Anderson, Ind., 23, Indianapolis 24, 25, Columbus, O., 27, Springfield 28, Dayton March 2, Richmond, Ind., 3, Muncie 4.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): Cleveland, O., 20-25.
WARNING, THE (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 30—indefinite.
WAYWARD WIFE (Trottes and Co., mgrs.): Beaver Falls, Pa., 22, Alliance, O., 23, Greenville, Pa., 24, Ashtabula, O., 25.
WHITE CAPTIVE: Indianapolis, Ind., 19-22.
WHITE SQUAW (Louis F. Werba, mgr.): Kalamazoo, Mich., 22, Grand Rapids 23-25, Peoria, Ill., 26-March 1, Springfield 2, 3.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Toledo, O., 19-25, Fremont 27, Adrian, Mich., 28, Bay City March 2, Saginaw 3, Port Huron 4.
WILSON, FRANCIS (Charles Frohman, mgr.): Kansas City, Mo., 20-25.
WOLF (Stair and Havlin, mgrs.): St. Paul, Minn., 19-25, Minneapolis 26-March 4.
WOLF (Eastern; Tom Morrow, mgr.): Wooster, O., 22, Shelly 23, Pootoria 24, Newark 25, Van Wert 27.
ZEBRA (Charles Frohman, mgr.): New York city Feb. 13—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
AMBERG (Gustav Amberg, mgr.): New York city Jan. 16—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ASSOCIATED PLAYERS (Eugene Powers, mgr.): Little Rock, Ark., Jan. 9—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., Jan. 18—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. A. De Vonde, mgr.): Louisville, Ky.—indefinite.
CASINO: Zanesville, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 18—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.
GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: San Francisco, Cal.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND: Ottawa, Ont., Dec. 25—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HICKMAN-BESSEY (Jas. D. Propdlove, mgr.): Bloomington, Ill., Feb. 5—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
HORNE'S (F. P. Horne, mgr.): Akron, O.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (King and Seymour, mgrs.): Chester, Pa., Jan. 30—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LEWIS-OLIVER: Manitowoc, Wis., 3-Feb. 25.
LORCH, THEODORE: Guthrie, Okla., Feb. 4—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y., Nov. 12—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MAXWELL, LILLIAN: Superior, Wis., Jan. 22—indefinite.
MOREY (Le Comte and Fleischer's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
MOZART THEATRE (Stanford and Western, mgrs.): Elmira, N. Y., Jan. 23—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 18—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NESBITT PLAYERS (D. M. Cauffman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PANTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYTON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Chicago, Ill., Dec. 26—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 19—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Edw. Keilie, mgr.): Seattle, Wash., Feb. 19—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
ROBYNS (William Robyns, mgr.): Auburn, N. Y., Feb. 6—indefinite.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 19—indefinite.
SCHULTZ (Raab and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STERLING PLAYERS (Jack Simmons, mgr.): Detroit, Mich.—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON-WOODS (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TROUSDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. P. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.

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has always been and still is made by the Carthusian Monks (Pères Chartreux), who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as

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Sole Agents for United States.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.
YALE (Monte Thompson, mgr.): New London, Conn., Feb. 22—indefinite.

TRAVELING STOCK COMPANIES

BROWN, KIRK (C. W. Miller, mgr.): Elmira, N. Y., 20-25, Schepectady 27-March 4.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Wilson, Ariz., 19-25, Phoenix 26-March 5.
CHICAGO STOCK (Chas. H. RoseKam, mgr.): Poughkeepsie, N. Y., 20-25.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Jackson, Tenn., 20-25, Hopkinsville, Ky., 27-March 4.
CULHANE'S COMEDIANS (Macirn Allyn, mgr.): Defiance, O., 20-25, Mt. Vernon 27-March 4.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Robinson, Ill., 20-25.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Kokomo, Ind., 20-25, Elwood 27-March 4.
DE LACY, LEIGH (Monte Thompson, mgr.): Meriden, Conn., 20-March 4.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Pierre, S. D., 20-25, Rapid City 27-March 1, Lead 2-4.
GRAYCE, HELEN (N. Appell, mgr.): Jamestown, N. Y., 20-25, East Liverpool, O., 27-March 4.
HALL, DON C. (Don C. Hall, mgr.): Beloit, Wis., 20-25, Watertown 27-March 4.
KEITH (Cato S. Keith, mgr.): Peru, Ind., 20-25, Lafayette 27-March 4.
KING AND LYNN: Barre, Vt., 20-25, Laconia, N. H., 27-March 4.
LA PORTE, MAE (Jos. McKaros, mgr.): Charleston, W. Va., 20-25.
LYRIC (Campbell and Dibble, mgrs.): Faribault, Minn., Feb. 12-March 11.
MAHER, PHIL: Northampton, Mass., 27-March 4.
MALLORY, CLIFTON (D. H. Cook, mgr.): Rome, N. Y., 20-25.
MOREY (Le Comte and Fleischer's): Hobart, Okla., 20-25.
MURRAY-MACKEY (John J. Murray, mgr.): Jackson, Mich., 20-March 4.
PICKERTS, FOUR (Willis Pickert, mgr.): Ft. Pierre, Fla., 20-25.
TAYLOR (H. W. Taylor, prop.): Ipswich, Mass., 20-25, Gloucester 27-March 4.
WOODS SISTERS: Pearsall, Tex., 20-22, Seguin 23-25, New Braunfels 26, Hearne 27-March 1, Mart 2-4.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH OPERA (Messrs. Aborn, mgrs.): Louisville, Ky., 19-25.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): New York city Feb. 20—indefinite.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.
ARCADIANS (Charles Frohman, mgr.): Milwaukee, Wis., 19-25.
ARCADIANS (Charles Frohman, mgr.): San Francisco, Cal., 18-25.
BERNARD, SAM (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 20-25, Philadelphia, Pa., 27-March 4.
BLACK PATTI (R. Voelckel, mgr.): Winston-Salem, N. C., 22, Durham 23, Roanoke, Va., 24, Lynchburg 25, Raleigh 27, Fayetteville 28, Wilmington March 1, Newbern 2, Goldsboro 3, Wilson 4.
BOHEMIAN GIRL (Messrs. Aborn, mgrs.): Indianapolis, Ind., 21-25, Columbus, O., 27-March 4.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BROKEN IDOL (Dave Seymour, mgr.): Lincoln, Neb., 21, 22, Beatrice 23, St. Joseph, Mo., 24, Topeka, Kan., 25, Leavenworth 27, Manhattan March 1, Salina 2, Junction City 3, Emporia 4.
BURGOMASTER, THE (John Cort, mgr.): St. Paul, Minn., 19-22, Minneapolis 23-25.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): New Orleans, La., 19-25, Baton Rouge 26, Natchez, Miss., 27, Brookhaven 28.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Philadelphia, Pa., 18-25.
CARLE, RICHARD (Fraser and Lederer, mgrs.): Baltimore, Md., 20-25.
CAT AND THE FIDDLE (Chas. A. Sellon,

mgr.): Kenosha, Wis., 22, Janesville 23, Madison 24, Red Wing, Minn., 25, Winona 26, Rochester 27, Austin 28, Mason City, Ia., March 1, Waterloo 2, Marshalltown 3, Cedar Rapids 4, Moline, Ill., 5.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Zanesville, O., 24, Louisville, Ky., 27-March 4.

CLIFFORD, BILLY "SINGLE" (Bob Le Roy, mgr.): Louisville, Ky., 19-25.

COW AND THE MOON (Chas. A. Seilon, mgr.): Wilson, N. C., 22, Raleigh 23, Durham 24, Greensboro, 25, Salisbury 27, Winston-Salem 28, Danville, Va., March 1, Lynchburg 2, Roanoke 3, Staunton 4.

CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.

DANIELS, FRANK (Chas. B. Dillingham, mgr.): Rochester, N. Y., 20-22.

DILL, MAX (Max Dill, mgr.): Medford, Ore., 22, Eugene 23, Corvallis 24, Salem 25, Portland 26-March 4, Astoria 5.

DOLLAR PRINCESS (Charles Frohman, mgr.): Boston, Mass., Jan. 16-Feb. 25.

DOLLAR PRINCESS (Charles Frohman, mgr.): New Orleans, La., 19-25.

DRESSLER, MARIE (Lew Fields, mgr.): Des Moines, Ia., 24.

ELTINGE, JULIAN (A. H. Woods, mgr.): Boston, Mass., 6-25.

FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., Jan. 9—indefinite.

FOX, DELLA (Wallace and Perkins, mgrs.): St. Louis, Mo., 19-25.

FRENCH OPERA (Julius Lavolle, mgr.): New Orleans, La., Nov. 22—indefinite.

GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.

GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Hartford, Conn., 20-22, Boston, Mass., 27-March 18.

GLASER, LULU (Messrs. Shubert, mgrs.): Chicago, Ill., 12-25.

GODDESS OF LIBERTY (Mort H. Singer, mgr.): Detroit, Mich., 19-25.

GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9—indefinite.

HAPPY HOOLIGAN (Gus Hill, mgr.): Chicago, Ill., 12-25.

HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.

HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Houston, Tex., 22, 23, San Antonio 24, 25.

HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Brookfield, Mo., 22, Macon 23, Moberly 24, Hannibal 25, Quincy, Ill., 26, Springfield 27, Danville 28, Lafayette, Ind., March 1, Logansport 2, Peru 3, South Bend 4.

HOPPER, DE WOLF (D. V. Arthur, mgr.): New Orleans, La., 19-25.

INTERNATIONAL CUP: BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.

JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 9—indefinite.

JAPANESE HONEYMOON (Burt Herbert, mgr.): Bradentown, Fla., 22, Arcadia 23, Bartow 24, Kissimmee 25, Orlando 27, Sanford 28, Daytona March 1, Palatka 2, St. Augustine 3.

JOLLY BACHELORS (Lew Fields, mgr.): New York city 20-25.

JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Spartanburg, S. C., 22, Asheville, N. C., 23, Morristown, Tenn., 24, Knoxville 25.

KATIE-DID (Jos. M. Gaites, mgr.): Chicago, Ill., Feb. 12—indefinite.

LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12—indefinite.

LYMAN TWINS (Lyman Bros., mgrs.): Abbeville, S. C., 23.

MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.

McCOY, BESSIE (C. B. Dillingham, mgr.): Cleveland, O., 20-25.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Washington, D. C., 20-25, Philadelphia, Pa., 27-March 4.

MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.

MADAME SHERRY (Western: Woods, Frazee and Lederer, props.): Salt Lake City, U., 22-25, San Francisco, Cal., 27-March 18.

MADAME SHERRY (Southern: Woods, Frazee and Lederer, props.): Augusta, Ga., 22, Charleston, S. C., 23, Savannah, Ga., 24, Jacksonville, Fla., 25, 26, Macon, Ga., 27, Anniston, Ala., 28.

MADAME SHERRY (Eastern: Frazee and Lederer, mgrs.): Providence, R. I., 20-25, Newburgh, N. Y., 27.

MAESTRO'S MASTERPIECE (Arthur Hammerstein, mgr.): Washington, D. C., 20-25.

MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2-March 4.

MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Riverside, Cal., 22, Santa Barbara 23, San Diego 24, 25, Los Angeles 26-March 4.

MERRY WIDOW (Southern: Henry W. Savage, mgr.): Danville, Ill., 22, Bloomington 23, Peoria 24, Springfield 25, St. Louis, Mo., 26-March 4.

METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.

MISS NOBODY FROM STARLAND (W. A. Singer, mgr.): Minneapolis, Minn., 19-22, St. Paul 23-25.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): St. Louis, Mo., 12-25.

MOORE, VICTOR (Frazee and Lederer, mgrs.): New York city Feb. 20—indefinite.

MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Salisbury, N. C., 22, Greensboro 23, Danville, Va., 24, Lynchburg 25, Richmond 27, Norfolk 28.

MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Peterboro, Can., 22, Cobourg 23, Belleville 24, Kingston 25, Ottawa 27, 28, Ogdensburg, N. Y., March 1, Oswego 2, Sodus 3, Geneva 4.

NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7-March 4.

NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Wanganin, New Zealand, 21, 22, Palmerston 23, 24, Dunedin 25-March 10, Oamaru 11-13, Christchurch 14-29.

NEWLYWEDS AND THEIR BABY (Eastern: Lieber-Bratton Co., props.): Kansas City, Mo., 20-25, St. Joseph 26-March 1.

NEWLYWEDS AND THEIR BABY (Western: Lieber-Bratton Co., props.): Port Arthur, Tex., 22, Beaumont 23, Lake Charles, La., 24, Lafayette 25, Hattiesburg, Miss., 27, Meridian 28.

NEW YORK HIPPODROME SHOW: Chicago, Ill., Jan. 24-Feb. 25.

PINK LADY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Feb. 13-March 11.

PRINCE OF PILSEN (Henry W. Savage, mgr.): Toronto, Ont., 20-25, London 27, Brantford 28.

PRINCESS MUSICAL COMEDY: Seattle, Wash., Jan. 9—indefinite.

RED MILL (Martin and Emery, mgrs.): Bangor, Me., 22, Augusta 23, Waterville 24, Rockland 25, Portsmouth, N. H., 27, Nashua 28, Concord March 1, Dover 2, Haverhill, Mass., 3, Gloucester 4.

SCHOOL DAYS (Stair and Havlin, mgr.): Chicago, Ill., 19-March 4.

SHERMAN'S COMEDY (E. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.

SIDNEY, GEORGE (E. D. Stair, mgr.): Pittsburgh, Pa., 20-25.

SMART SET (No. 1: Barton and Wiswell, mgrs.): Peoria, Ill., 19-22, Springfield 23, Pana 24, Decatur 25, Chicago 26-March 4.

SMART SET (Southern: Barton and Wiswell, mgrs.): Princeton, Ind., 22, Mt. Vernon 23, Henderson, Ky., 24, Owensboro 25, Frankfort 27, Lexington 28.

SOUL KISS (Western: Mittenthal Bros., mgrs.): Youngstown, O., 20-22, Columbus 23-25, Cleveland 27-March 4.

STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Portage La Prairie, Can., 22, Winnipeg 23-25.

SUNNY SOUTH (J. C. Rockwell, mgr.): Stillwater, Minn., 22, Lake City 23, Wabasha 24, Winona 25, Plainview 27, Rochester 28, Spring Valley March 1, Preston 2, Austin 3, Mason City, Ia., 4, Albert Lea, Minn., 5.

SUPERBA (Edwin Warner, mgr.): Atlanta, Ga., 20-25.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Minneapolis, Minn., 19-22, St. Paul 23-25, Waterloo, Ia., 27, Cedar Rapids 28.

THREE TWINS (Jos. M. Gaites, mgr.): Boise City, Ida., 24, 25.

THREE TWINS (Jos. M. Gaites, mgr.): Buffalo, N. Y., 20-25.

TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Concord, N. H., 22, Portsmouth 23, Nashua 24, Haverhill, Mass., 25, Manchester, N. H., 27, Franklin 28, Gloucester, Mass., March 1, South Framingham 2, Gardiner 3, Worcester 4.

TIME, THE PLACE AND THE GIRL (Western: L. H. Willard, mgr.): Bisbee, Ariz., 22, Douglas 23, Deming, N. Mex., 25, El Paso, Tex., 26, 27.

VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): Albany, N. Y., 21, 22.

WARD AND VOKES (E. D. Stair, mgr.): Nashville, Tenn., 20-25, Chattanooga 27-March 1, Knoxville, Tenn., 2-4.

WHEN SWEET SIXTEEN (Ever-Wall Show, mgrs.): Chicago, Ill., Feb. 12—indefinite.

WINNING MISS (Boyle Woolfolk, mgr.): Birmingham, Ala., 20-25, New Orleans, La., 26-March 4.

WOODRUFF, HENRY (Mort H. Singer, mgr.): New Philadelphia, O., 22, Coshocton 23, Cambridge 24, Zanesville 25.

ZINN'S MUSICAL COMEDY (Jos. Zinn, mgr.): Douglas, Ariz., 22, Bisbee 23-March 4.

MINSTREL.

DOCKSTADER'S MINSTRELS (Lew Dockstader, mgr.): Mobile, Ala., 20, Meridian, Miss., 23, Jackson 24, Vicksburg 25, Memphis, Tenn., 26, 27.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.

EVANS' HONEY BOY (George Evans, mgr.): Wheeling, W. Va., 22, Marietta, O., 23, Cambridge 24, Zanesville 25, Lancaster 27, Logan 28, Liverpool 24, Martinsburg, Pa., 25.

FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Battle Creek, Mich., 22, Kalamazoo 23, Elkhart, Ind., 24, South Bend 25, Springfield, Ill., 27, Quincy 28, Hannibal, Mo., March 1, Keokuk, Ia., 2, Burlington 3, Davenport 4.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Blockton, Ia., 22, 23, Diagonal 24-25.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Deming, N. M., 22, Silver City 23, El Paso, Tex., 24, 25, Marfa 27, Alpine 28.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Brooklyn, N. Y., 20-25, Newark, N. J., 27-March 4.

AMERICANS (Teddy Symonds, mgr.): Paterson, N. J., 20-22, Jersey City 23-25, Scranton, Pa., 27-March 1, Wilkes-Barre 2-4.

BEAUTY TRUST (H. W. Thompson, mgr.): Newark, N. J., 20-25, Hoboken 27-March 4.

BEHMAN SHOW (Jack Singer, mgr.): New York city 13-25, Bridgeport, Conn., 27-March 1, Springfield, Mass., 2-4.

BIG BANNER (Frank Livingston, mgr.): Hoboken, N. J., 20-25, New York city 27-March 18.

BIG REVIEW (Henry P. Dixon, mgr.): New York city 13-25, Newark, N. J., 27-March 4.

BOHEMIANS (Al. Labin, mgr.): Boston, Mass., 13-25, Jersey City, N. J., 27-March 1, Paterson 2-4.

BON TON: Philadelphia, Pa., 20-25, Baltimore, Md., 27-March 4.

BOWERY (E. Dick Rider, mgr.): New York city 20-25, Philadelphia, Pa., 27-March 4.

BRIGADIERS (Louis Stark, mgr.): Minneapolis, Minn., 19-25, St. Paul 26-March 4.

BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Chicago, Ill., 19-25, Milwaukee, Wis., 26-March 4.

CENTURY GIRLS (Jack Faust, mgr.): Louisville, Ky., 19-25, Cincinnati, O., 26-March 4.

CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25.

COLLEGE GIRLS (Max Spiegel, mgr.): Providence, R. I., 20-25, Boston, Mass., 27-March 4.

COLUMBIA (Frank Logan, mgr.): Boston, Mass., 20-25, Albany, N. Y., 27-March 1, Schenectady 2-4.

COZY CORNER GIRLS (Sam Robinson, mgr.): Jersey City, N. J., 20-22, Paterson 23-25, Wilkes-Barre, Pa., 27-March 1, Scranton 2-4.

CRACKERJACKS (Harry Leon, mgr.): Baltimore, Md., 20-25, Washington, D. C., 27-March 4.

DAINTY DUCHESS: Albany, N. Y., 20-22, Schenectady 23-25, Brooklyn, N. Y., 27-March 4.

DREAMLAND (Izzy Grods, mgr.): Milwaukee, Wis., 19-25, Minneapolis, Minn., 26-March 4.

DUCKLINGS (Frank Calder, mgr.): Washington, D. C., 20-25, Baltimore, Md., 27-March 4.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Toledo, O., 19-25, Chicago, Ill., 26-March 4.

FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): St. Louis, Mo., 19-25, Kansas City, Mo., 26-March 4.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Pittsburgh, Pa., 20-25, Cleveland, O., 27-March 4.

GINGER GIRLS (Lou Hurtig, mgr.): Chicago, Ill., 19-25, Cincinnati, O., 26-March 4.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): St. Louis, Mo., 19-25, East St. Louis, Ill., 26, Indianapolis, Ind., 27-March 4.

GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Milwaukee, Wis., 19-25, Chicago, Ill., 26-March 4.

GOLDEN CROOK (James Fulton, mgr.): Pittsburgh, Pa., 20-25, Cleveland, O., 27-March 4.

HASTINGS' BIG SHOW: Chicago, Ill., 19-25, Detroit, Mich., 26-March 4.

IMPERIALS (Sam Williams, mgr.): Boston, Mass., 20-March 4.

IRWIN'S BIG SHOW (Archie Bennett, mgr.): Louisville, Ky., 19-25, St. Louis, Mo., 26-March 4.

JARDIN DE PARIS GIRLS (Will Beehm, mgr.): New York city 20-March 4.

JERSEY LILIES (James Cooper, mgr.): Boston, Mass., 20-25, New York city 27-March 4.

JOLLY GIRLS (H. E. Patton, mgr.): Cincinnati, O., 19-25, Chicago, Ill., 26-March 4.

KENTUCKY BELLES (O. E. Foreman, mgr.): Brooklyn, N. Y., 27-March 11.

KNICKERBOCKERS (Louis Robie, mgr.): Philadelphia, Pa., 20-25, Brooklyn, N. Y., 27-March 4.

LADY BUCCANEERS (E. Stroune, mgr.): Detroit, Mich., 19-25, Buffalo, N. Y., 27-March 4.

LOVE MAKERS (Sam Howe, mgr.): Schenectady, N. Y., 20-22, Albany 23-25, Boston, Mass., 27-March 4.

MAJESTICS (Fred Irwin, mgr.): Cincinnati, O., 19-25, Louisville, Ky., 26-March 4.

MARATHON GIRLS (Phil Sheridan, mgr.): Toronto, Ont., 19-25, Buffalo, N. Y., 27-March 4.

MERRY MAIDENS (Edward Shafer, mgr.): Kansas City, Mo., 19-25, St. Louis 26-March 4, East St. Louis, Ill., 5.

MERRY WHIRL (Louis Epstein, mgr.): Cleveland, O., 20-25, Chicago, Ill., 27-March 4.

MIDNIGHT MAIDENS (Gus Hill, mgr.): New York city 20-March 11.

MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Brooklyn, N. Y., 20-March 4.

MOULIN ROUGE (Maurice Jacobs, mgr.): Scranton, Pa., 20-22, Wilkes-Barre 23-25, Philadelphia 27-March 4.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Detroit, Mich., 19-25, Toronto, Ont., 27-March 4.

PARISIAN PARADE (Clarence Burdick, mgr.): Brooklyn, N. Y., 13-25, New York city 27-March 4.

PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Montreal, P. Q., 20-25, Boston, Mass., 27-March 11.

PENNANT WINNERS (Bob Miles, mgr.): Harrisburg, Pa., 22, Altoona 23, Johnstown 24, Pittsburgh 27-March 4.

QUEEN OF BOHEMIA (Max Spiegel, mgr.): Cleveland, O., 20-25, Toledo 26-March 4.

QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Kansas City, Mo., 19-25, Omaha, Neb., 26-March 4.

RECTOR GIRLS (Morris Weinstock, mgr.): Chicago, Ill., 19-25, Detroit, Mich., 26-March 4.

RENTZ-SANTLEY (J. E. Early, mgr.): Minneapolis, Minn., 19-25, Milwaukee, Wis., 26-March 4.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Rochester, N. Y., 20-25, Schenectady 27-March 1, Albany 2-4.

ROLLICKERS (Alex. Gorman, mgr.): St. Paul, Minn., 19-25, Omaha, Neb., 26-March 1, St. Joseph, Mo., 2-4.

ROSE SYDELL'S (W. S. Campbell, mgr.): Bridgeport, Conn., 20-22, Springfield, Mass., 23-25, Providence, R. I., 27-March 4.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., 20-25, Pittsburgh, Pa., 27-March 4.

SAM T. JACK'S (Geo. T. Smith, mgr.): Buffalo, N. Y., 20-25, Toronto, Ont., 27-March 4.

SERENADERS (Geo. Armstrong, mgr.): Omaha, Neb., 19-25, Minneapolis, Minn., 27-March 4.

STAR AND GARTER (Frank Wisbury, mgr.): Buffalo, N. Y., 20-25, Rochester 27-March 4.

STAR SHOW GIRLS (John T. Baker, mgr.): Newark, N. J., 20-25, New York city 27-March 4.

TIGER LILIES (Wm. Drew, mgr.): Indianapolis, Ind., 20-25, Louisville, Ky., 26-March 4.

TROCADEROS (Chas. H. Waldon, mgr.): New York city 20-25, Philadelphia, Pa., 27-March 4.

VANITY FAIR (Gus Hill, mgr.): Brooklyn, N. Y., 20-25, New York city 27-March 4.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Toronto, Ont., 20-25, Montreal, P. Q., 27-March 4.

WATSON'S (W. R. Watson, mgr.): Omaha, Neb., 19-22, St. Joseph, Mo., 23-25, Kansas City 26-March 4.

WISE GUY (Edmund Hayes, mgr.): Philadelphia, Pa., 20-25, Washington, D. C., 27-March 4.

WORLD OF PLEASURE (Gordon and North, mgrs.): New York city 20-25, Paterson, N. J., 27-March 1, Jersey City 2-4.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Baltimore, Md., 20-25, Allentown, Pa., 27, Reading 28, Harrisburg March 1, Altoona 2, Johnstown 3.

CIRCUSES.

ROYAL AND ADAMS' INDOOR: Milwaukee, Wis., 20-25.

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BANDS.

DAMROSCH, WALTER, AND NEW YORK SYMPHONY ORCHESTRA: Boston, Mass., 22.

PHILHARMONIC SOCIETY OF NEW YORK (Gustav Mahler, conductor): Washington, D. C., 23.

SOUSA AND HIS BAND (Thomas Quinlan, mgr.): Edinburgh, Scot., 22, Newcastle, Eng., 23, Darlington and Middlesbrough 24, Sunderland 25, Scarborough 26, Hull 27, Lincoln 28, Oxford March 1.

MISCELLANEOUS.

DUNCAN, ISADORA: Boston, Mass., 23.

FLINT, HERBERT L. (A. H. Hughes, mgr.): Lexington, Ky., 13-25, Chattanooga, Tenn., 27-March 4.

FLINT, MRS. HERBERT (J. A. Lacy, mgr.): South Bend, Ind., 20-25, Hibbart 27-March 4.

ITA (C. L. Lynne-Fallon, mgr.): Greensburg, Ind., 19-25, Seymour 27-March 4.

LITCHFIELD, NEIL: Norwich, Can., 22, Ingersoll 24, Pembroke 27, Smith Falls 28.

MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Manchester, N. H., 22, Franklin 23, Newport 24, Brattleboro, Vt., 25, Keene, N. H., 28, Ludlow, Vt., March 1, White River Jct. 2, Woodstock 3, St. Johnsbury 4.

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Cedar Rapids, Ia., 19-25, Iowa City 27-March 4.

PAVLOWA, ANNA, AND M. NORDKIN (Burton Colliver, mgr.): Atlanta, Ga., 22, 23, Cincinnati, O., 25, Toledo 27.

RAYMOND, "THE GREAT" (Maurice F. Raymond, mgr.): Lisbon, Portugal, Jan. 1—indefinite.

ST. DENIS, RUTH (Henry B. Harris, mgr.): Chicago, Ill., 19-25.

TETRAZZINI, MADAME: Chicago, Ill., 23, Cleveland, O., 27.

THURSTON, HOWARD: Chicago, Ill., 19-25, Toledo, O., 26-March 4.

Received too late for classification.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Montreal, P. Q., 20-25.

AT CRIPPLE CREEK: Syracuse, N. Y., 20-22, Akron, O., 23-25.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Salt Lake City, U., 20-22, Ogden 23, 24, Cheyenne, Wyo., 25.

COUNTY SHERIFF (O. R. Wee, mgr.): Mankato, Minn., 22, Faribault 24, Owatonna 25, Albert Lea 26, Mason City, Ia., 27, Hampton 28, Clarksville March 1, Iowa Falls 2, Webster City 3, Boone 4, Marshalltown 5.

CUTTER STOCK (A. O. White, mgr.): Adrian, Mich., 20-25, Coldwater 27-March 4.

DANIEL BOONE ON THE TRAIL (Eastern: C. A. Tent, mgr.): Green Castle, Ind., 22, Clinton 23, Sullivan 24, Mt. Vernon 25, Centerville 26, Waterville, O., 24, Milan 28.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Seymour, Ia., 22, Centerville 23, Waterville, O., 24, Milan 25.

DODGE, SANFORD (E. S. Ward, mgr.): Port Arthur, Can., 20-25, Fort William 27-March 4.

GENTLEMAN FROM MISSISSIPPI (William A. Brady, mgr.): Westminster, B. C., 22, Vancouver 23, 24, Bellingham, Wash., 25.

GIRL IN THE KIMONA (W. R. Ringfield, mgr.): Weiser, Ida., 22, Baker City, Ore., 23, La Grande 24, Pendleton 25.

GIRL OF THE MOUNTAINS (O. R. Wee, mgr.): Newton, Ia., 22, Oskaloosa 24, Ottumwa 25, Muscatine 26, Mt. Carroll, Ill., 28, Woodstock March 2, Harvard 3, Edgerton, Wis., 4, Madison 5.

HILLMAN'S IDEAL (Lacy M. Harre, mgr.): Eaton, Kan., 22, Clyde 23, 24, Cedar 25, Hastings 27, 28.

HILLMAN STOCK (F. P. Hillman, mgr.): Alma, Neb., 20-22, Atwood, Kan., 23-25.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Baltimore, Md., 20-25.

ISLE OF SPICE (F. A. Wade, mgr.): Union City, Ind., 27, Sidney, O., 28, Kenton March 1, Bowling Green 2, Fostoria 3, Tiffin 4.

LACKAYE, WILTON (L. S. Sire, mgr.): Hartford, Conn., 24, 25.

MANN, LOUIS (William A. Brady, mgr.): Paducah, Ky., 22, Memphis, Tenn., 23-25.

OLSON, OLE (J. H. Hewitt, mgr.): Santa Fe, N. Mex., 22, Las Vegas 23, Dawson 24, Raton 25, Trinidad, Col., 27.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Seattle, Wash., 19-25.

THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Selma, Ala., 22.

TO SERVE THE CROSS (Mittenthal Brothers, mgrs.): Montreal, P. Q., 17-25.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Newark, N. J., 20-22, Brooklyn, N. Y., 27-March 4.

TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Bucyrus, O., 22, Mt. Gilead 23, Ashland 24, Lima 25.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

REFERENCE was made by The Spectator last week to the interest of the public in the personality of picture players. This matter would appear to call for more extended consideration. That there is an extensive public in America, and in fact all over the world, that is deeply interested in the individual players who appear in motion pictures, is becoming more and more apparent. The extent to which readers of THE MIRROR are daily writing to The Spectator for particular information regarding the identity of favorite film actors and actresses is significant in itself. The feeling entertained by patrons of picture houses toward the picture players is similar to that which has always been manifested by the clientele of any well established dramatic stock company. It is a legitimate interest, and in the opinion of The Spectator it is one that should be encouraged.

* * * *

Many of the picture producing companies are now commencing to view this matter in this light. They are providing portraits of their stock players for use by exhibitors in various ways, and they make no secret of the identity of those who appear in their films. This policy, however, is only comparatively recent and is not yet general. One of the leading companies of the world, the Biograph, withholds the names of its players for reasons which The Spectator has explained and which the company, it is said, still maintains to be good and sufficient. The Spectator has had so many inquiries recently, largely from new readers of these columns, asking for the names of Biograph players or for reasons why the names are not supplied, that he feels constrained to republish from THE MIRROR of July 16 last the paragraphs referred to as follows:

* * * *

"The company holds, as The Spectator understands it, that it is not the personality of particular players that makes for success in picture production, and this without desiring to detract from the good work of the people who have appeared in Biograph films. The essential elements of successful film production are, the Biograph is believed to argue, first the story, second the direction and third competent people as a class and not as individuals. These views are not far different from those advanced by The Spectator in discussing motion picture producing, and they are certainly well borne out by the Biograph Company's experience. We have seen the personnel of its stock company changed from time to time until now scarcely one of the original faces is ever seen in its films, and yet the Biograph standard continues steadily to advance. Players with little or no reputation and others with big reputations have appeared in Biograph pictures, some of them becoming favorites, but none of them individually essential to the advancement of Biograph reputation. Why, then, it is asked, should a player who has been made, we might say, by the Biograph, seek to use for the benefit of another company that reputation which belongs mostly to the Biograph and not to him? It must be confessed that there appears to be considerable sense in this view of the matter.

* * * *

"Just how far an ex-employe may honorably go in coupling his name with that of his former employer, or with the work of the former employer, is a question in motion picture affairs that offers some complications. An author of a book may advertise himself as being the author of previous books notwithstanding that the publishers are not the same, but an author is not an employe, and even with his independent standing in this respect he would hardly be justified in using his former publisher's trade name in giving competitive publicity to himself. On the stage there appears to be less recognized restriction. Players almost universally advertise themselves as having appeared in this or that play or for this or that big manager, and yet here, too, it would seem there should be a limit. Motion pictures, however, are like literature in one respect and the stage in another. They partake of the character of both. The actor in a picture, unless purposely starred by his employer, occupies a position at present not well defined, and he will no doubt remain in this uncertain position until time has developed his recognized standing."

To the above quotations from Spectator's Comments of last July may be added this further elaboration of the theory that personal publicity is not the best policy: When the players are featured as by some companies at present, it is explained, the patron of the picture theatre is apt to get in the habit of looking, not for the particular favorite brand of films, but rather for the favorite faces. Instead of asking at the theatre door: "Have you got a new Scopograph on to-day?" the question is more likely to be: "Is Miss Junebug or Mr. Magnifico in the pictures to-day? No? Well, good-day."

* * * *

Now this isn't very bad argument. It must obviously be a drawback to have the drawing power of a company's films depend too much on the appearance of certain people in them, especially when Miss Junebug and Mr. Magnifico may suffer from enlargement of the head and desert to some opposition company because a temporary raise of salary is offered to them. But—and there is always a "but" in everything—does not the withholding of the names of players really fail to prevent the public from adopting these same players as their favorites, and governing their attendance on the basis of the appearance of the favorite faces in the films? If they cannot refer to Miss Junebug and Mr. Magnifico by their proper names will they not, and do they not, invent names of their own? The Spectator believes that these questions admit of but one answer, and that in the affirmative. The personal equation in dramatic films is not to be eliminated by any known process. So long as the figures on the screen are recognizable, and they must be in order to have successful motion pictures, just so long will the public continue to recognize them.

* * * *

And why shouldn't they? The pictures are the things the people go to the theatre to look at, and not the names of the companies. If the public develops a special interest in a player is it not a piece of wisdom on the part of the producer to help it along and make the most of that public interest? And yet, referring again to the Biograph, The Spectator is not sure that this very policy of concealing the names of their players has not been one of the most powerful elements in making them talked about. Curiosity is often shrewdly whetted by increasing the mystery. Indeed, curiosity can only exist so long as it is not satisfied. The Spectator would not accuse the Biograph Company of deliberately adopting the policy it follows to cause curiosity and interest, but such may be the result of the policy just the same, and if so who will say it has been harmful to Biograph reputation?

THE MIRROR'S policy of serious film reviews continues to become a model for its contemporaries to copy. A New York theatrical and sporting Sunday paper has just commenced reviewing the pictures systematically.

* * * *

A reader of THE MIRROR has written to The Spectator suggesting that since the recent Merit List contest left so many admittedly meritorious motion picture subjects unmentioned or unlisted, The Spectator should undertake to make a supplementary list of his own selection. "I would prefer," writes the MIRROR reader, "to rely on your judgment, anyhow." Flattering as this opinion is, The Spectator is not inclined to adopt it. His opinion, or any reviewer's opinion, is only that of a single individual at best. But that there should be some additional recognition of certain good films that did not get into the Merit List, as well as of those films of merit that have been or are being issued since the contest closed, is probably true. How this recognition may be best accomplished is a question. Here is a topic that motion picture readers might discuss in letters to The Spectator. How would it do for readers who may feel so inclined to propose films for special recognition, pointing out the particular qualities of merit that they admire in the films, and giving their reasons in brief communications, not to exceed a hundred words? These communications would then reflect the opinions of critical readers as to the relative merits of picture subjects that have attracted more than the casual attention. It would lead also to replies from other readers who might dissent and in this way a forum of critical public opinion might be developed that would prove of value in motion picture advancement.

* * * *

In a discussion such as is suggested above, writers to The Spectator need have no hesitancy in disagreeing with MIRROR reviews if they think their opinions are well grounded in reason. The thing desired is free and honest discussion, conducted in good temper and without prejudice.

* * * *

The story coming from Washington, D. C., that an Indian chief on a visit to the Great Father has protested against misrepresenting Indians in motion pictures, may be daily newspaper fancy, but it has a basis in reason just the same. Motion pictures too often display the American Indian in a false light, and one of the worst offenders in this respect happens to be a half-breed Indian himself—or at least he claims to have Indian blood in his veins. The leading film companies, however, are fast getting away from the untruthful when dealing with Indian character. They are learning how to do things right, and are putting their acquired wisdom into practice.

* * * *

The Spectator was told of an interesting incident the other day that will illustrate how the films may often serve to educate the youthful mind, when the adult would see in the picture nothing educational. A class of small children in school was asked by the teacher to name some of the different ways in which messages could be sent. One child named a letter, another a telegram, and so on. A little girl, after all the others were through, said that she knew still another way, and on being questioned replied: "By cablegram." The teacher complimented her for her superior knowledge, and she told of her success at home. Her mother was surprised. "Why, how did you know anything about a cablegram?" she asked. "Don't you remember, mamma," the little girl replied, "when we were at the motion picture show we saw where a cablegram was sent from England to America?"

THE SPECTATOR.

CHARLES D. CHAPMAN, OF THE VITAGRAPH STOCK

Charles D. Chapman, who has been with the Vitagraph Company of America for five years both as a member of the stock company of actors and the manager of the scene setting corps, is a man of keen judgment and artistic discernment. Previous to his connection with the Vitagraph he was for years associated with notable dramatic attractions, including one season with Martin Harvey in New York.

LOS ANGELES THE MECCA

Scene from The Trail of the Pomas Charm, Kalem Film, made near Los Angeles

LOS ANGELES has become the Mecca of the actor. Excepting New York and Chicago, no city in the country holds so many and so varied inducements to attract the traveling Thespian who may be looking for an engagement as does the beautiful metropolis of southern California.

And it is probable, also, that no other American city, aside from the two named above, has so many actor folk of various divisions within its borders at this present moment. It has been variously estimated that from 500 to 1,500 persons, who may be classed as theatrical, are now sojourning in Los Angeles. Probably somewhere between these two estimates lies the truth.

What is it that has, especially at this time, drawn so many professional people to Los Angeles? The answer is easy: Motion pictures.

There are now operating in Los Angeles, or in that vicinity with Los Angeles as headquarters, six prominent motion picture stock companies, each employing regularly on its payrolls from 15 to 60 persons, a total of about 150. These are permanently employed, but they constitute only the smaller part of the army that has drifted to Los Angeles, attracted by the magic lure of picture acting. It is well known throughout the profession that there are always possibilities of employment where motion pictures are being made. The extra persons in a motion picture production very often outnumber the regulars and sometimes run into the hundreds for a single picture. Extra people draw $5 a day each, with pay for rehearsals as well as for the actual days of posing. No wonder, then, that wherever in the Great West a player has found himself out of an engagement he has "beat it" for Los Angeles—literally, it may be added, in some cases, for road playing has its ups and downs, and the ups have not been conspicuous the present season.

But the six picture producing companies are not alone in swelling the professional population of Los Angeles. The theatres of the city are numerous—said to be the most numerous in the West. There are two important permanent dramatic stock companies in the city, the Belasco-Stone company and the Morosco company, each having, besides the regular stock, a large waiting list. Add to these the Ferris Hartman Musical Comedy Stock company, the transient players appearing in the traveling companies that play the Majestic, and the small army of vaudeville players who appear at Pantages, the Orpheum, the Los Angeles, and a number of smaller houses, and it may be seen that Broadway in New York around the theatrical district hasn't very much on Los Angeles.

The six picture companies that have made Los Angeles their headquarters for Winter operations are the Biograph Company, the Selig Polyscope Company, the Essanay, the Kalem, the Bison (independent), and a company that is operating on a contract with Pathe Freres. The Biograph has its entire picture posing force in Los Angeles, and the New York studio is closed for the present, a commodious studio having been erected in the California city. The Selig Company, besides its Chicago studios, has a permanent Los Angeles studio of large dimensions and completely equipped for all kinds of work. The Essanay, in addition to its home company in Chicago, is also a fixture in Los Angeles, having been operating from that city with its Western stock for several seasons. This is the second year there for the Bison Company (New York motion picture company), and the first season for the Kalem Company, which also maintains a stock company in the South. This last named company has quarters in a romantic mountain section not far from Los Angeles.

Scene near Los Angeles from a Biograph Film

Scene in Los Angeles from a Biograph Film

It will naturally be asked: What is it that has induced so many picture companies to make Los Angeles headquarters for Winter operations? Again we have an easy answer. It is, first, the climate. The glorious climate of California needs no special explanatory praise in this connection. It is ideal, as everybody knows, and it is especially ideal for the motion picture makers, with whom the weather counts for so much. Clear, steady weather means the maximum of working days for outdoor pictures, and this is the weather that Los Angeles affords, although it is said that during January there were an unusual number of rainy days that hampered operations.

Next to the climate comes the beautiful and varied scenery within easy reach—the sea coast, the mountain country, the plains, the many magnificent estates, parks and public and private grounds in and around the city, and the modern city street scenes for pictures calling for backgrounds of that character. Nowhere else in the country can so many advantages for fine picture scenes be found. The matter of scenic backgrounds alone might be sufficient to draw the picture maker to Los Angeles.

Third, and by no means an unimportant consideration, is the fact noted at the head of this article—the presence in Los Angeles of so many professional people, insuring at all times an abundance of material from which to select extra players.

The matter of abundance of acting supply has two sides to it, however. Where so many players gravitate there are bound to be those who will fail to secure even temporary engagements. The demand for extra players is at all times considerable, but cannot be expected to anywhere near reach the supply, so that there is sure to be suffering. But even this suffering is at a minimum in Los Angeles.

"One can always sleep out of doors," remarked a re-

Scene near Los Angeles from a Biograph Film

Essanay Western Stock ready for business, near Los Angeles

turned traveler, who was explaining the situation to the writer. "And this does not carry any particular stigma, either," he added. "The parks are free, and people frequently sleep in them who are not compelled to—just for the outdoor air."

On page 29 are a number of illustrations taken from recent or coming films made in the Los Angeles country which will serve to give a faint idea of the diversity of scenery to be found in that favored part of the world. To give a complete idea of the diversity would take more pages than THE MIRROR has at its command.

But a still better understanding of the picture possibilities of Los Angeles and its surroundings may be had from witnessing the pictures that have been made in that section. Nearly all Essanay and Selig Western pictures come from that country. The first Biograph California film of this season was released last Thursday, but Ramona, Unchanging Sea, Thou Shalt Not, and others from last season will be remembered. Some of the recent Kalem Western films are from Los Angeles, and a number of the Pathe Westerns and about all the Bisons are from the same locality.

Reviews of Licensed Films

The Deluge (Vitagraph, Feb. 7).—One must certainly appreciate the research, thought and labor that must have been put upon this film, and while some of the effects sought to be obtained are not wholly realized, there is still a measure of success in telling in pictures the story of the Ark, how the wickedness of the world caused God to destroy the people by flood. Noah is seen building the Ark, the animals each after his kind entering, and at last comes the thanks for deliverance with the rainbow over the Ark. It might have been better if the people had been just a little more wicked and the idol scene placed under that title. The city in the flood appeared to be what it is—a miniature city on the beach. Doubtless, also, a better effect in the last scene would have been obtained had the Ark been placed in the proper perspective. However, the picture is impressive from the very nature of the subject and the dignity of the acting.

His First Commission (Edison, Feb. 10).—This story is said to be taken from an incident in the life of President Lincoln, and relates how "Tad" Lincoln, his young son, became a second lieutenant in the army and saved a soldier who left his post to see his sick wife. When Tad received his commission, as a joke from his father, he started in to muster troops from the household servants, and then wandered out on the White House grounds and insisted on assuming the place of a sentry, showing his assignment as proof of his right. The officer in charge had refused this sentry the request to go home and see his sick wife, but finding himself thus relieved he decided to go. He was discovered, arrested and taken before President Lincoln, who, realizing the situation, pardoned him and he was put back at his post, where the weary little son was still pacing up and down waiting to be relieved. The picture has a decided appeal and is well presented. The make-up and portrayal of Lincoln seemed excellent.

Consuming Love (Vitagraph, Feb. 14).—This Kate Greenaway idyl is as dainty and lifelike a bit of child life as one would care to see, and the children showed excellent training, though it is hoped the little girl who has always been an naturals is not going to develop some of the bad qualities of some of her elders. Her name was Dolly, and Tommy and Jimmy adored her, and accordingly when on St. Valentine's Day she hinted that she desired candy instead of printed paper, the two boys together brought her a gingerbread horse. In taking it to her they could not resist the temptation to take a nibble, and one nibble led to another. The gradual disappearance of the horse and its final presentation to the lady of their heart was an amusing bit. Then up came Joe. He had bought a candy cane and offered the storekeeper his services in payment. Dolly spurned the remains of the horse and walked away on the arm of a more worthy knight, nibbling her candy cane.

The Rajah (Edison, Feb. 14).—This film is taken from the English play of the same name by William Young, and is certainly well brought out. Only the principal points of the story are emphasized; it does not suffer from overdetail, as is apt to be the case in a production of this nature. The leading role is played with superior intelligence. He is called the Rajah, because he is too lazy to express an opinion, and when at her father's death he is appointed the guardian of the girl she cannot withhold her feeling of disgust at his apparent indifferent methods, and her anger is increased when a strike breaks out on the estate and he does little to squelch it. But presently, when he proves the strike leader an ex-convict and thus wins the men over, her feelings begin to change to admiration. When the convict enters the house to kill the Rajah, she intercepts him and signs a note giving him free passage out of the country. She would make the Rajah countersign it by promising to marry him, but he discovers the convict behind the curtains, gives him money and starts him off on a new life.

Silver Leaf's Heart (Pathe, Feb. 11).—This company has usually been able to cope with the situation for new ideas in picture drama, and therefore it is somewhat surprising to see this rather conventional Western release. The grateful Indian, the revenge, the fight, the chase back and forth, are all here. The settlers come upon Silver Leaf while she is being beaten by her lord. For revenge the Indian incites his tribe and kidnaps the settler's child. Silver Leaf steals the child from the tepee and restores it to the father in the evening when the moon shines. The producer must have forgotten this fact, indicated in the title, for there is no semblance of moonlight in the film and the action does not bear out the statement.

Napoleon in 1814 (Gaumont, Feb. 11).—This picture presents an incident in the life of the Emperor showing his insight into the workings of the human mind and through it his power to cope with a situation. Peter, an only son, is drafted into the French army of Napoleon. He is left on the battlefield as dead, and the mother so informed. Napoleon, while passing, enters her house for a consultation, and falls asleep, as does the sentry left in charge. The mother enters and in her bitterness is about to kill the Emperor, when the guard prevents. Napoleon, convinced of her error, apparently gives himself into her hands, but at the opportunity afforded to kill him her hand falls. Her wounded son then enters from the field and salutes the Emperor. The idea is well set forth and the character of Napoleon creates a proper illusion. The battlefield can hardly be commended.

Autumn Leaves (Gaumont, Feb. 11).—Some very natural color effects are obtained in this picture of leaves, which shows among others the holly, the woodbine, the chestnut and burr, grape, blackberry and others, together with a few autumnal flowers.

The Axothi (Pathe, Feb. 15).—The development, growth and different species of axothi or salamander is very clearly depicted in this film. The egg formation is shown, the movement of the embryo inside and the birth.

A Western Courtship (Pathe, Feb. 15).—One cannot feel much sympathy with this plot or the characters involved. If it were meant to be funny it failed, for man cannot laugh when his sense of justice is outraged. Before the tenderfoot came she had pledged herself to the Westerner. At a dance she utterly disregarded her lover for the tenderfoot, who did not seem to care much for her. He broke up the dance in the noisy way motion picture actors of the West have of doing it, and dragged the girl off to the parson's to be married against her will. When her friends arrived she somehow changed her mind and the two held them off at the gun's point while they were married. It seemed rather a foolish proceeding, as there was no real reason why their friends should or could interfere.

Grandmother's War Story (Kalem, Feb. 15).—A Kalem war drama is most apt to mean Kalish down to the smallest detail, and this is no exception to the rule, but it is believed the story would stand out by itself in bolder relief without the label of story. The beginning and the end of all drama is to create the illusion of reality, and a dream or story so prevalent in picture, related by another, is a departure from reality for the spectator. Grandmother tells how grandfather was in the secret service of the Confederate army and managed to steal telegraph dispatches from the Northerners by attaching a machine to the wires. The Unionists in making a tour of inspection discover him and trace him to grandmother's house, where he hides inside a dress-form and evades them for the time being. At night she disguises in his clothes and exits out the front while he goes out the back in her attire. The ruse succeeds, and he reports to the general.

Billy and His Pal (Melies, Feb. 16).—Again the Melies players have infused a bit of sentiment into an impossible cowboy story. The sentiment is the love that exists between the cowboy and his little friend, a lad in his teens, admirably played by a young woman of the Melies stock whose excellent work has called for frequent praise in these columns. The cowboy puts on his "chaps" to take his best girl riding. She refuses to marry him, just yet, and he is in despair. While grieving he sends Billy for a bag of tobacco, and the lad overhears the scoundrel greaser plotting with his gang to murder Billy's pal, who had previously knocked the greaser down. Evidently Billy doesn't take the plot seriously, for the greasers get to the despondent lover ahead of him, carry him off, hang him by a rope from a bluff, and prepare to roll a huge rock over the bluff to kill him. Why all this elaborate procedure when a stab with a knife would have done the business more effectively is not known, but anyhow Billy brings the cowboys to the rescue with the usual fast riding, the captive is saved, and the scoundrels killed or captured.

Fisher Folk (Biograph, Feb. 16).—This is the first of the Biograph California releases, and sustains the company's reputation so highly established last season in the same field. The pictures were taken on the coast, showing romantic scenes among the fisher folk and telling a story strongly human, though not quite so logical as it might have been. A young fisherman, exasperated by the flirt of the town, marries a poor lame flower girl. He goes to sea and is gone a year, returning to be met at the beach by the flirt, who carries him off while the lame wife with her babe in her arms looks on unperceived. But the young husband and father is brought back to himself when he sees the infant and the meek, sorrowful mother. He goes home to his duty and the flirt takes up with another man. The inconsistency lies in the fact that a character like the flirt would not be tolerated in any simple and isolated community such as the one represented. The parts are all well taken.

Landmarks of Avignon (Gaumont, Feb. 14).—Scenes in the ancient home of the Popes are shown in this scenic or travel picture, and they are very interesting. Points of historical interest are properly labeled with sub-titles.

The Suffragettes (Gaumont, Feb. 14).—The suffragettes referred to in this title are not of the modern class. The story deals with a past period—a fanciful period, reminiscent of comic opera. The husbands of the town spend all their time fishing or abusing their wives. The women retaliate by kidnapping them when asleep, loading them into a boat and setting them adrift. One man escapes this plot by dressing as a woman, but he is caught hugging his sweetheart and his identity is discovered. His presence inspires thoughts of what they are missing in the minds of the women, and they send him to bring back their husbands. He finds the men calmly fishing and having such good luck that they refuse to return, whereupon the women shed tears so copiously that the stream is turned to brine, the fishing spoiled and the husbands go home of their own accord. The old conceit of the story is well carried out, the backgrounds are romantic, and the pictures artistic.

Getting Sister Married (Essanay, Feb. 14).—Here is a humorous farce, well grounded on a logical idea, and produced with the provential Essanay snap, reinforced by natural acting on the part of the two principals—the pair of lovers who are told by the girl's father that elder sister must be married off first, before the younger couple could think of wedding. Elder sister is a bit overplayed, but as it is farce the character falls in well enough with the varied collection of fortune hunters whom the young lover introduces to the old maid in the hope of finding a husband for her. She refuses all the applicants, to the distress of the young lovers, but the reason for refusal, which is at last revealed, is quite satisfactory to the young people. It seems that the old girl had been secretly married all the time to the fussy old music teacher.

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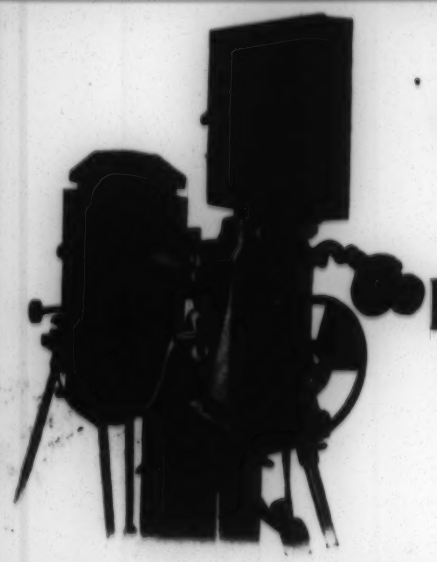

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At the White Man's Door (Vitagraph, Feb. 11).—This above all brings something new as an Indian story, with consistent treatment and interpretation. A trapper quarrels with an Indian, who had attempted to steal some of his furs. As a result, while the trapper was setting his traps in the forest he was shot with a poisoned arrow by the Indian, concealed in the bushes. He was taken to the camp and his death deferred for a torture. Blue Bird, the chief's daughter, was so struck with his fortitude that she gave him an antidote for the poison from the arrow, and just before the torture was to take place, believing that he loved her, arranged his escape by disguising him in Indian attire. When the chief learned it he

disowned his daughter and told her to go live with the white men. She sought the trapper, and when she found him married made a gash with the poisoned arrow in the arm of his wife. Under penalty of death he demanded that she apply the antidote, but she only acquiesced and saved the wife when she saw his helpless child. Then at his door she wounded her own arm and commended her soul to the Great Spirit at the side of the rapids. It seemed at times that the trick of getting as near as possible to the camera was carried too far.

The Bad Man's Downfall (Essanay, Feb. 14).—This is what might be called a mental thriller and is indeed a picture worthy of study. By the very naturalness of the ruling the spectator's sympathies are at once aroused and without any divergment he is led on to a satisfying and logical conclusion. Character delineation is apparent even to the most minor role, and it surely would be hard to find a more cleverly conceived scene than the opening one in the tavern. McCrew was the bad man who dominated the situation, and when the new school teacher came to town he declared his shooting iron would slip if he found anybody meddling with her. But he reckoned without the sheriff who was in search of him. When he sought a reckoning with that gentleman for paying attention to the girl, the sheriff marched over to the saloon and arrested him with little difficulty. The idea of the bully vanquished is always an appealing one, but special praise is due the treatment the idea receives in this story, and the manner in which the two leading actors played their respective roles.

Betty's Apprenticeship (Pathe, Feb. 13).—This is a Betty film and depicts the endeavors of her mother to start her out in the world. She is discharged from the milliner's because she permits the street roller to run over the numerous bandboxes containing the hats to deliver. She outlives her usefulness in a bakery shop when she causes a side of frosted cake to meet the face of a customer. A shoe store is wrecked in her endeavor to sell a lady a pair of cowhides. At the grocery store she substitutes a toy balloon for an Edam cheese and ruins her layers in a pot of paint.

Pineapple Canning in China (Pathe, Feb. 13).—This colored film exhibits in an understanding manner how pineapples are harvested in China, brought to the factory and put forth on the market. The process seems up to date.

The Survival of the Fittest (Selig, Feb. 13).—It is hard to specify in limited space the many excellent details of this film, but it is quite certain that if a person had never seen a circus before witnessing this picture, they would go away with even a fuller conception than if they had seen the actual, for it manages to show during the course of the story almost the entire workings of a circus, both inside and out, including the shipping of the show on board a steamer. This blending of story and background is highly to be commended and is proof in itself how the silent drama may in certain ways supersede the legitimate in creating an idea of reality. The story is remarkably well merged into the background and is well acted. Capria, the pride of the ring and the daughter of the proprietor, is beloved of Pedro and Tony, who have charge of the training of the animals, but Pedro is the latter's choice, and at length he discharges Tony. He leaves with his brown bear, but as the circus is being shipped off to America, he thrusts a note into Capria's hand, telling her not to marry Pedro, for he is to follow on the fruit steamer of a friend. Later, in America, he finds the circus, and Pedro, who has become insolent and wild with drink, is put out of his job and Tony reinstated.

The Show Girl's Stratagem (Lubin, Feb. 13).—A clever story cleverly handled and piquantly presented, especially the part of the show girl on a visit to her cousin. The cousin's wife had been led to care more for a certain artist than a good wife should, and the show girl undertook to reform her. After the show girl had separated the pair at a reception, the husband discovered by a dropped note (why could not a more novel expedient have been found?) that the wife was to meet the artist at a cafe for lunch. Loading a revolver he prepared to do some killing, but the show girl, enlightened by the same note, reached the cafe first, warned the wife away, and was there with the artist when the husband arrived. Of course the husband went home to his wife who, we may suppose, was cured. The artist tried to "lady-kill" the show girl, but she threw the wine in his face, and went back to her cousin, who virtuously ordered her from the house. She went, somewhat enlightened as to the mistakes of society.

Catherine Howard (Urban, Feb. 15).—Catherine Howard is secretly married to the Duke of Norfolk, but the King, on seeing her, desires to make her his wife. The Duke gives Catherine a narcotic, and places her in the tomb where the King believes her dead. The King has chosen his own sister, Margaret, for Norfolk's wife, and when the Duke learns of it he concludes to try the same ruse on himself, giving Catherine the key to the tomb, but she is false to her trust, and seeks the King to accept his proposal of marriage. The King, however, as heir to every noble family estate, receives a key to the tomb, and Margaret, obtaining possession of it, goes there, releases Norfolk, and Catherine's perfidy is exposed. She is condemned to be beheaded, and in absence of the headsman whom she has bribed, her husband assumes his post. The production is said to be a revival of an old drama of that name, and as such is a very painstaking picture, but of course the events go contrary to history.

The Buccaneers (Selig, Feb. 16).—It is seldom that this reviewer can find real enjoyment in fiery melodrama, but this film is an exception. It is as thrilling a tale of bloodthirsty pirates of the Spanish Main as was ever printed in a yellow covered novel, and it fairly reeks with blood, rum and dastardly deeds, but it is so well done with realistic settings and romantic, swashbucking acting, in complete harmony with the theme that it is a treat and a delight. The absence of port holes in the ship was the only thing lacking. The pirate ship with its motley crew of cut-throats is the setting for the most of the scenes. The captives are dragged aboard, the husband being chained below decks, and the wife being thrust into the captain's cabin. But the pirates get drunk, the mate is put in irons and with the other prisoner gains freedom and leads a mutiny, in the midst of which a man-of-war approaches and sinks the pirate ship with all hands, the only survivors being the prisoner and his wife, who are picked up from a spar. This reviewer's advice is: Don't miss seeing this film.

What Shall We Do with Our Old? (Biograph, Feb. 13).—Here is a picture that must needs set people thinking, but it offers no solution to the problem that it presents. Each man must decide for himself. The picture no doubt may arouse the minds of certain individuals to the contemplation of what they themselves may do to bring about a more just treatment of old laborers. It is so realistically done that it leaves a lasting, almost painful, impression on the mind of the average spectator. The old carpenter is discharged to give place to a young man, in the weeding out process that comes in certain factories. He can find no employment, and at length steals to save his dying wife. An officer detects him and takes him to the night court, where the old man suffers the indignities of that institution. The judge, however, investigates his story, finds it true and sends aid, but it is too late. During the enforced absence of the husband the wife has died. The old man did a remarkable bit of character work.

The Ransom of Red Chief (Edison, Feb. 15).—This picture play, taken by special arrangement with the owners of the copyright from O. Henry's short story, is worked out in a laughable and amusing manner. Ebenezer Tightwad sold some unprofitable land to the railroad company, and accordingly two desperate men thought they would come in for their share of the proceeds by abducting Tightwad's young son. But that was before they knew the young son. He reveled in the living with two bad men, where he could be Red Chief the entire day. When the men demanded a ransom of two thousand dollars, they received the reply that if they would bring Johnny back and pay the father twenty-five dollars he would agree to take his son off their hands. Life with the youngster had been so strenuous that they at length agreed. The Red Chief played his part with spirit and seemed to enjoy it.

Getting Even (Lubin, Feb. 16).—A rather unique revenge is suggested in this picture, and it is trusted that restaurant proprietors will take to heart the deep and underlying moral. When the restaurant owner dared to charge him for the tough steak, he marched out of the restaurant with unformed ideas of vengeance, but when he saw a passing sign carrier his desire took shape at once. He sought a sign painter and had a sign painted, "Free Meals To-day at Guy's Lunch Room," and hired a man to parade the street. The result was a full lunch room that day, but when the guests began to depart they refused to pay, and the steak juggler on the sidewalk sent in his card, saying he would get even. If the actors had not almost deliberately stood around the street to see the sign this part of the story no doubt would have been amusing. Neither is a well dressed man biting steak like a dog amusing. He should have, if farcical effect was desired, exaggerated the toughness of the steak along the lines of his character, not as a tramp.

A Boy's Wit (Pathe, Feb. 17).—The boy is left in charge of his sick sister while the parents go out to the day's labor. Two thieves knock at the door and the boy jumps out the window and goes to the village to inform the authorities. The parents and the officers arrive at the same time and the thieves are captured. The boy seemed quite sure that they were bad men at the door, for he did not even take a peep. The picture has pleasing effects in colors.

The Lost Ribbon (Kalem, Feb. 17).—Jennie did not want to marry Frank, but he must have been very persistent, for she seemed quite cross about it. Then her mother and father went away to the sick grandfather and left her in charge of the cabin. Dick came along and divided a ribbon with her. She dropped her half, and Frank found it, and when they were 'way off the other side of the mountains he showed it to Dick as a proof that she was fooling him. The cowboys decided that Jennie herself should settle the dispute, though it was not possible to conceive just what Frank's contentions were. About this time the Snake Indians went on the war path. There is the situation; which would get to the cabin first. Of course one knew deep in his heart that the redskins would get the worst of it, but then one can never tell just what will happen on the way. When they did arrive they found Jennie up in the loft in a trunk and her little brother in a kettle hanging from the roof. Just how the Indians overlooked him is not understood, but that has nothing to do with the story, which went to show that Frank was a villain and Dick was the man for Jennie, all of which Frank acknowledged by restoring the lost ribbon.

When the Light Waned (Vitagraph, Feb. 17).—"The old, old story told; the shadow deepens," is a very apt subtitle for this picture, for it again makes it evident that to be an artist in a picture one must lose one's sight. However, the story is very pleasantly told and played and introduces the interesting Vitagraph dog, "Jean." It is "Jean" who first introduces the two as they are painting in the orchard, and it is "Jean" who brings them together again as the artist with his sightless eyes stands on the bank of the river and contemplates suicide. When the light closed from him he had written her a letter saying he would never see her again, but she sought him and found him in the place where first they met.

Whiffles Double (Pathe, Feb. 17).—While his lady's mother is waiting for the shoemaker, Whiffles enters and seals the compact with a ring. As he stands entranced at the musical notes of his wife-to-be, he knocks a vase from the piano, and hastens out to repair the damage. In the meantime the shoe-maker enters and his striking resemblance to Whiffles causes them to think that their future son-in-law is playing a joke on them. After a very strenuous time of it Whiffles returns and sets the matter straight. It is an amusing bit and the two parts are cleverly played by one person, produced by a trick of photography. The scene where the shoemaker is mistaken for Whiffles would have been no doubt more consistently funny had the parents and daughter entered into the spirit of the joke instead of being provoked.

Schultz Has the Smallpox (Lubin, Feb. 16).—Jones read in the paper that there was an epidemic of smallpox and forthwith cautioned his family. Accordingly when Schultz was ushered into the presence of his wife with the declaration that he had the smallpox she fled from his presence; but Schultz seemed to be determined that the Jones family should be made aware of his affliction, for he appeared before Jones at the store with the same declaration. Remembering the news item, Jones caused a small havoc among his employees. A squad of officers appeared, two physicians were summoned, when it was learned that Schultz had not the smallpox, but a small box to deliver to "Mister Chones." This is a case where the antidote treatment of a picture is used with success, and the fun is very cleverly brought out, consistently exaggerated as all farce should be.

PROPOSED CENSORSHIP IN KANSAS CITY.

The Aldermen of Kansas City contemplate an ordinance establishing a board of censorship for motion picture films. Some of the exhibitors presented the draft of an ordinance that would suit them, but the Aldermen turned it down, which may have served them right, if they recognized the principle of censorship in their proposed ordinance. Vigorous protest against official censorship should be the policy of all picturedom.

LUBIN FILMS

NAN'S DIPLOMACY

Released Monday, February 27

A delightful comedy of clever plot and excellently staged and acted. The bewilderment of hubby while his wife is feigning insanity makes this a laugh producer of the first water. Length about 1000 feet.

Released Thursday, March 2

DOUBLE REEL

FATHER'S BIRTHDAY RING
WOMAN'S CURIOSITY

"Father's Birthday Ring" is a lively comedy which has to do with the complications which arose when father lost his ring. He accused his stenographer of having taken it. Later he found it inside his glove. Then his son, Sam, went to the home of the stenographer—who was Sam's sweetheart—to apologize and came away engaged. Length about 600 feet.

"Woman's Curiosity" deals delightfully with this quality which is said to be peculiarly a failing of Eve's daughters. It all started when little Willie lost a letter. His mother's curiosity to know the letter's contents led to a search and many amusing situations. Length about 400 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

SAILOR JACK'S REFORMATION

A STORY OF THE SALVATION ARMY

Released Wednesday, March 1

In point of moral and dramatic worth this is one of the best stories ever told in motion photography.

THE MEXICAN FILIBUSTERS

An Actual Occurrence on the Texas-Mexican Border.

Released Friday, March 3

REALISTIC AND THRILLING

A Set of 10 Photos, each 7 x 9¼ inches, of the leading Kalem Players, for $1.20, mail prepaid, cash with order

Kalem Company, 235 W. 23d St., New York City

Reviews of Independent Films

A Little Avenger (Reliance, Feb. 11).—As a dramatic composition this film stands as one of this company's best releases, and it is well presented, building up a plausible, if slightly overdrawn, story of police life and background. A politician owned a dive and bribed a certain police officer into silence. Another officer while chasing a thief into the dive (who, by the way, he permits to escape) sees the bribery. He refuses to be thus bought himself, and in consequence the politician brings certain influences to bear and this policeman is proven guilty of bribery by perjured witnesses. Now he and his wife have sheltered an outcast, who when she learns of his discharge goes to the dive and loses her life in obtaining the evidence necessary to acquit him. It is exceedingly well acted and staged.

The Angel of His Dream (Powers, Feb. 11.—This is a dream story and this fact, it is presumed, is the excuse for its unreality. An artist becomes discouraged and is prevented from taking his life by his sister. He then has a dream, where Mephisto brings his masterpiece to life and the lady leads him a merry dance in and out of cafes and gambling halls. Then he wakes up, sells the picture and is happy.

Foolshead at Cineomograph (Itala, Feb. 11).—This picture brings forth S. A. Deed at his best for those who admire his style of art. He manages to demolish an entire motion picture establishment in a manner that must call forth wonder if not admiration. The picture itself is well conceived and shows a foreign motion picture house in operation. Foolshead steals the badge of first prize at school, and on appearing at home his parents reward him by sending him to the moving pictures. He investigates the manner in which the films are reeled off, exhibits a picture after his own liking, breaks down the balcony, rushes over the spectators' heads, through the screen, and out the side of the building. At home his father pays the bill—a dear price for his son's first prize.

A Quiet Evening at Home (Americus, Feb. 13).—This is the best farce-comedy of this company that this reviewer has seen, because time was taken to enact and develop the situations, and only in a few cases did the action overstep the bounds of credulity. A newly married couple desire to spend the evening alone. Accordingly when the wife is asked to a bridge party she writes a note saying she is waiting for her husband. Word comes back that the party cannot get along without her, and two maiden aunts are sent over to look after the flat. The fun consists in the husband trying to avoid the inquisitive ladies, who walk about the house examining things. He lands in the maid's room, where he is mistaken for a burglar and nearly arrested under protest until his wife appears.

Her Darkest Hour (Imp., Feb. 15).—Ruth does not succeed as a school teacher and loses her position. She then becomes a stenographer, but is insulted by her employer and is forced to leave the office. Her darkest hour comes when at the end of her resources she takes a bottle of milk from the wagon of a dealer. A widower passing by prevents her arrest and takes her to his home, where his unruly and motherless daughter causes a marriage. The production brings nothing out of the ordinary into the picture world, but it is exceedingly well done and is cleverly enacted by the two leading members of this company.

Elixir of Bravery (Eclaire, Feb. 13).—A bellicose wife was insulted by a man running into her in the street. She at once put her husband into training to vindicate her honor. When the hour of the duel came he was found sadly lacking in valor, until his wife took him to the apothecary, where a stimulant so stimulated him that he carried all before him. It is after the prevailing French mode.

Mr. Paddleway Is on a Strike (Eclaire, Feb. 13).—Paddleway believed above all else in liberty and at the saloon he aroused the hard oppressed workingmen to a strike. He

went home and informed his wife of his act and she took advantage of his leisure by setting him to work. His men found their valiant leader thus employed and it was decided that perhaps it would be well if the strike was called off. It is a clever idea for a sketch and in the main well put together, but how much more amusing it might have been with lighter treatment and some attempt at characterization in which the American farce picture certainly excels.

An Unforeseen Complication (Powers, Feb. 14).—Aside from not being as definite in its character relations as might be, this is a clever farce, and relates how Professor Schmaltz proved his physical power by transferring his own mind to that of his daughter's sweetheart and vice versa. The result was Professor Schmaltz's mind walking around in a college boy's body and the young chap's mind putting the old professor's withered frame through the paces of college life. The professor in mirthful spirit is met coming out of a saloon by his own mind in the form of the college boy. His own mind decides the thing has gone far enough, and a psychic transfer is made, restoring each to his proper body. It is well acted and conceived.

For Her Sake (Thanhouser, Feb. 14).—A young Southern girl at the beginning of the war gives her heart to a Confederate officer, and the rival joins the Unionists. During the war the Confederate falls into the hands of the Union officer as prisoner. The girl hears of it in some manner, not quite clear, and manages by some process known only to herself to get through the lines and present her lover with a file with which to remove the bars of his prison house. Just as the two are escaping the sentry enters and fires after the retreating figures, wounding the girl. The rival Union officer follows the two to the house, where in that short space of time the girl has been laid out on a funeral bier and the lover mourning her death. The rival enters and mourns with the lover and leaves without him for her sake. The production has many good points and is marked by good settings and acting. It is thought, however, the point of the story, which is more possible than probable, would have been better brought out had the rival not been played as a villain.

A Deputy's Honor (Bison, Feb. 14).—This is an exceedingly dramatic story, well told and acted except for Peter's too numerous asides to the camera. The deputy essayed his role with distinction, and is better suited to these parts than some he has recently presented. Peter is refused the girl he loves because he is not wealthy, and he forthwith determines to hold up the stage, and carries out the plan successfully. Now his brother Tom has recently been appointed deputy, and in the sheriff's absence he is detailed to find the outlaw. He tracks him to his own house and discovers that it is his own brother. Then comes a struggle with his honor, mingled with the pleadings of his mother. Peter is permitted to go, but as he is about to mount his horse he hears the shot that the deputy fired to save his honor. Realizing that he has virtually killed his brother, he goes and gives himself up.

The Convert (Imp., Feb. 17).—The young man directly after his engagement was compelled to report to the Philippines with his regiment. He was reported lost and his sweetheart went into a convent, but in reality he had become lost through a lapse of memory, which returned to him at the sight of his companions. When he returned to the girl she refused to give up her vows and he himself was presently converted. The picture has not the thought put upon it that marks the finished production, the greatest breach of reality being the scenes where the young man wandered about the Philippines in a mad state, eating and kicking up snow (snow in the Philippines! Ye gods!) and his subsequent meeting with what appeared to be a New England farmer. The part of the brother was decidedly miscast, and it was impossible to get any enjoyment from the part of the very theatric person who played the lady of the veil.

Three Men (Reliance, Feb. 15).—The girl chose between two men and chose wrong. Her faithful friend, the Indian, tried to protect her, and at last in desperation on seeing the money he had forced her to take under false pretenses, gambled away by her husband, told the husband's former rival that the girl needed protection against her husband's drunken assaults. A fight was the result, in which the rival killed the husband. The two escaped to begin life anew in foreign parts, while the Indian entered the cabin and so arranged matters that all suspicion is directed toward himself. The picture is well staged and acted, but the general thought of the story is spoiled by a too nasty first scene. There, too, the girl is seen with much spirit, and it comes as a surprise that she is not better able to cope with her husband when before she held an entire saloon at bay. It is wondered if the murder of the husband was lost to view by accident or intent. By its absence on the screen the spectator was obliged to jump at too many conclusions, and not knowing whether the man was really obliged to kill the husband had doubtful sympathy with the murderer. The husband played to please.

The Demon (Ambrosio, Feb. 15).—This is the story of how a demon cast out of heaven wrecked the happiness of a young girl's life and killed her lover. The lover was a prince, and the opposing foe followed and killed him, aided by the demon, who followed the bride into a monastery. There he gave the girl a mortal kiss. Whether it caused her death is not clear, but the angel then seemed to have some power over the demon and caused him to vanish. The story is rather vague, but some scenes of what may be Cretian life are shown and a characteristic dance is introduced.

Her Three Proposals (Champion, Feb. 15).—The opportunity for a delicate little comedy climax was missed in this film by turning the idea away from truth and nature into a mawkish climatic conclusion rendered by contrast almost ridiculously revolting—a scene where an impossible old woman sat in front of the camera dropping in mechanical fashion three old proposals up and down into a drawer. A young girl met three men, a banker, a traveling man and a cowboy. Strange as it may seem, they all proposed by mail, but that was so that the young girl could go to sleep on them and dream. She had a dream of what life would be with each one of them, and the respective dreams proved such eye openers that she decided never to marry. It was quite an interesting picture up to this point, even though the dream men acted quite unusual, but it did seem as if being a woman some Tom, Dick, or Harry might have persuaded her to take a chance with him.

Fatal Charm (Italia, Feb. 16).—Here is simply another motion picture husband running after an actress, until she gets tired of him, when he returns to his wife and is again admitted into her good graces by the efforts of their child. It does not seem to occur to these actors that the human mind is capable of different degrees and sudden changes of emotion. Frenzy is not the equivalent of despair as the husband would have one believe, neither is regret the same as abject sorrow as expressed by the wife.

A Heroine of '76 (Rex, Feb. 16).—A new company herein ushers itself before the world. The curtain rises with a flourish of trumpets and a ballet of pages announces the birth and trademark, which shall be that of the crown of a king. The story that follows is told with clearness and precision, and aside from a certain nervous haste to be over a situation which will doubtless wear off, is well acted. Great care in detail is displayed in costume and setting. The story, however, leaves a rather gruesome impression and is theatric in treatment and presentation rather than natural. Credulity and plausibility are somewhat stretched when one sees for no good reason a maid giving her life for another just to make an effect. At her father's ale house they draw lots to see who shall kill General Washington, who, unaccompanied, has sought shelter from the storm. The daughter overhears the plot and asks Washington to change his bed chamber. It would seem at this point that the most natural thing for the girl to do would be for her to inform the general of the plot, but being, no doubt, a sentimentalist, she preferred to get into the bed Washington had just left, so that her father could come up and stab her. In the morning the general appeared before the surprised inn keeper and went on his way. Then his daughter, in her weakened condition, came staggering down the stairs for the purpose of dying effectually in his arms. It is suggested that it would have been vastly more dramatic and natural and conducive to sympathetic outburst had the father found his daughter dead in bed. However, it was impossible to shed many tears on a girl who so wilfully threw her life away.

Checkmate (Thanhouser, Feb. 17).—Nothing more improbable or inconsistent has been seen on the screen in some time than this latest offering of the Thanhouser Company. It borders on the silly, which is a strange thing for so excellent a company to be guilty of. From the moment when the American lover of the girl assaults the Count in the parlor, because he finds him making love too ardently, until the final scene, when the Count enters the parlor again in blissful ignorance that the hero has been pardoned from prison, the incidents furnish one improbability after another. The amazing celerity with which the hero finds himself in convict's stripes in prison after being charged with making a murderous assault with a dull knife that inflicted no wound is only equaled by the ease with which the hero escaped from the penitentiary by leaving a double in his place. The story must have been dreamed by a ten-year-old girl.

A Warrior's Squaw (Bison, Feb. 17).—There is decidedly creditable work in this Indian picture, purporting to tell a story of an Indian war between the Sioux and the Pawnees. The Sioux are repulsed and one of their warriors is found wounded by a daughter of the Pawnee chief. She falls in love with the Sioux warrior, carries him to a secluded place, feeds and nurses him back to health. Her Pawnee suitor discovers the lovers, rouses the Pawnee camp, and they paddle in canoes to capture the pair. But the Sioux warrior and the girl escape in their canoe and after an exciting chase reach the Sioux camp, the warriors of which, on horseback, attack the pursuers in their canoes, in an excellent scene, and drive them back. There are few details that can be seriously questioned.

Coriane in Dollyland (Solax, Feb. 17).—The introduction to this dream trick picture is better than the dream. The little girl, being prevented from entering a motion picture show because she is alone, gives her dime to a poor little newsboy, whose papers have been stolen. To reward her for her good act her grandmother shows her a big box of toy people and she dreams of a toy circus. We then see the dolls performing strange stunts, but the action is so jerky that it is not pleasing to the eye, and anyhow the thing has been so much better done by the French that it is a disappointment.

LICENSED FILM RELEASES.

Feb. 20, 1911.

		Feet
(Bio.)	The Diamond Star. Drama	996
(Pathe)	A Soldier. Drama	761
(Pathe)	Buffalo Hunt	336
(Selig)	The Padre. Drama	...
(Lubin)	The Test. Drama	1000

Feb. 21, 1911.

(Vita.)	Tale of Two Cities, No. 1	...
(S. & A.)	As the Clock Struck Nine	...
(S. & A.)	Their Wedding Gifts. Com.	...
(Edison)	The Rival Sculptors. Drama	990
(Gau.)	Plot That Failed	815
(Gau.)	Pictures in Chemistry	175

Feb. 22, 1911.

(Edison)	Mr. Bumptious. Detective	990
(Pathe)	Hubby's Troubles. Com	672
(Pathe)	Indo-China	321
(Kalem)	The Open Road. Drama	995
(Urban)	Golden Sickle	882
(Urban)	Felling a Smokestack	118

Feb. 23, 1911.

(Bio.)	His Daughter. Drama	997
(Selig)	(Not reported)	...
(Lubin)	Dobbs, the Dauber. Com	1000
(Melies)	My Prairie Bell	980

Feb. 24, 1911.

(Pathe)	Who Killed Max? Com	689
(Pathe)	An Escape of Gas	302
(Vita.)	Tale of Two Cities, No. 2	...
(Edison)	Price of Victory. Drama	1000
(Kalem)	Priscilla and the Pequot. Drama	925

Feb. 25, 1911.

(Vita.)	Tale of Two Cities, No. 3	...
(Pathe)	The Changeling. Drama	1000
(S. & A.)	Outlaw and the Child. Drama	1000
(Gau.)	Paganina and the Countess. Drama	998

Feb. 27, 1911.

(Bio.)	Lily of the Tenements. Drama	996
(Pathe)	Max Makes Music. Com	403
(Pathe)	Pots, Pans and Poetry. Com.	531
(Selig)	The Eye of Conscience	...
(Lubin)	Nan's Diplomacy	1000

Feb. 28, 1911.

(Vita.)	Captain Barnacle's Courtship. Com.	998
(Edison)	(Not reported)	...
(S. & A.)	Taming a Tyrant. Com	1000
(Edison)	The Iron Master. Drama	1000
(Gau.)	Matrimonial Epidemic. Com	813
(Gau.)	Pola's Last Flight. Drama	185

ESSANAY PHOTOPLAYS

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LONDON, 5 Wardour St., W. **BERLIN, 35 Friedrich Strasse.**

March 1, 1911.

(Edison)	(Not reported)	...
(Pathe)	Oh, You Clubman	995
(Kalem)	(Not reported)	...
(Urban)	Comrades. Drama	638
(Urban)	Beauties of Sans Souci	362

March 2, 1911.

(Bio.)	The Heart of a Savage. Drama	991
(Selig)	The Outbreak	1000
(Lubin)	Father's Birthday Ring	...
(Lubin)	Woman's Curiosity	400
(Melies)	In the Hot Lands. Drama	960

March 3, 1911.

(Pathe)	Satan Defeated	781
(Pathe)	Around Constantine, Algeria	210
(Vita.)	Bertha's Mission. Com	990
(Edison)	(Not reported)	...
(Kalem)	(Not reported)	...

March 4, 1911.

(Vita.)	Mammy's Ghost. Drama	990
(Pathe)	Jealousy Foiled. Drama	1000
(S. & A.)	(Not reported)	...
(Gau.)	The Tramp's Find. Drama	680
(Gau.)	Forbidden Cigarettes. Drama	335

INDEPENDENT FILM RELEASES.

Feb. 20, 1911.

		Feet.
(Amer.)	The College Spendthrift	990
(Eclair)	Heart of a Warrior	683
(Eclair)	Hospital for Small Animals	286
(Imp.)	Pictureland	...
(Yankee)	A Life-Time Penance	...

Feb. 21, 1911.

(Bison)	Way of the Red Man	990
(Powers)	What Would You Do?	...
(Thanhouser)	For Washington	...

Feb. 22, 1911.

(Ambrosio)	Tweedledum Is Shy	...
(Ambrosio)	The Redeeming Angel	...
(Atlas)	(Not reported)	...
(Champion)	The Old Man and Jim	...
(Nestor)	His Father's House	990
(Reliance)	A Plain Tale	...

Feb. 23, 1911.

(Amer.)	Strategy	980
(Imp.)	Artful Kate	...
(Itala)	Little Souls	...
(Rex)	(Not reported)	...

Feb. 24, 1911.

(Bison)	Fate of Jo Dorr	990
(Lux)	A Child's Prayer	534
(Lux)	Matilda Chased	354
(Solax)	(Not reported)	...
(Thanhouser)	A Newsboy Hero	...
(Yankee)	The Woman Who Dared	...

Feb. 25, 1911.

(Gt. Northern)	(Not reported)	...
(Itala)	Foolshead's Present	...
(Itala)	The Havana Cigar	...
(Powers)	Across the Mexican Border	...
(Reliance)	Ever the Accuser	...

ONTARIO SITUATION.

Picture Houses Throwing Out Scenery—Law to Govern Child Attendance.

(Special to The Mirror.)

TORONTO, ONT., Feb. 20.—A curious situation has been brought about here through the recent enforcement of the building regulations. Hitherto scores of picture houses constructed solely for picture purposes had been adding scenery without altering the building or providing for fire emergencies. Now the authorities have shut down on the use of scenery in any but a fully equipped auditorium, and at least twenty-five managers have thrown out scenery rather than reconstruct their places and increase their tax from $50 to $100, the regular theatre rate.

It is now looked upon as certain that at the next session of the Legislature of Ontario an effort will be made to enact a law prohibiting children under sixteen years of age, and unaccompanied, from entering picture theatres. Many recommendations to that effect have been received from Canadian magistrates, as also from the Holy Name Society, a powerful Roman Catholic body. Such a law, it is asserted, would close two-thirds of the houses in the smaller towns and cities, where children form nine-tenths of the patronage.

[THE MIRROR believes its correspondent is mistaken in his estimate of the effect a child restriction law will have on the attendance of picture shows in smaller towns and cities. The proportion of adult attendance in country towns is larger than in cities, according to all reports received by THE MIRROR.—ED.]

MOTION PICTURE NOTES.

The Crescent and Gem Theatres, at Kearney, Neb., were sold on Feb. 15 to M. C. Westfall and William J. Hendy, of North Platte, who will operate them in connection with the Crystal, of North Platte. Mr. Westfall is an experienced picture man and will remain in Kearney to manage the two houses here, and the new firm may put on vaudeville at the Crescent in addition to the picture programme. Messrs. Schwars and Hoppen, the former owners, will probably go into the same line of business in some other good town in this State. They built up a business in Kearney.

W. A. McIntosh, of the Princess Theatre, at Waterloo, Iowa, has opened a film exchange in that city and reports good business.

The Magic and Star, at Caldwell, Idaho, both did good business Feb. 13-18.

The Nickel, at St. John, N. B., has inaugurated an essay competition, a cash prize in gold being given each week to the writer of the most praiseworthy criticism of the current week's films. All the houses in St. John are doing well, in spite of an exhibition of about as fickle midwinter weather as the old Loyalist city has ever witnessed. The extra feature at the Lyric Feb. 13, 14 is Alick Lauder, brother of Harry, of the same ilk.

LETTERS TO THE SPECTATOR.

Another Bray from Kansas.

MANHATTAN, KAN., Feb. 8, 1911.

To The Spectator:

SIR.—I observe that you have been breaking out again in all your fury over the thought that the New York Child Welfare Conference should waste a hundred dollars or so in order to hear me give an address. Now keep on in your good way. You are advertising me. The friends of the work I represent are writing me by the hundreds and ordering my bulletins.

Another thing I dread to tell you, but for fear of a worse shock shall break the news gently. The *New England Journal of Education*, the most influential paper of its kind, has just reprinted that "Moving Picture" article in full. May the vials of your wrath ever keep on pouring out their contents.

Very sincerely yours,
WILLIAM A. MCKEEVER,
Professor of Philosophy.
(Kansas State Agricultural College.)

It will be observed that all is fodder that comes to the manger of this assinine agricultural philosopher, who wants children bred like live stock and homes regulated by Government, and who declares that motion pictures abound in vice and crime. All publicity is alike to him. He has no conception of the difference between notoriety and fame. Ridicule, which he calls "vials of wrath," is as acceptable as praise, because it means free advertising for his chosen "work" or side issue, which is the selling of leaflets or pamphlets at exorbitant prices to deluded enthusiasts, who believe they are going to revolutionize mankind by circulating his twaddle. In this respect the cabbage and live stock philosopher very much resembles the distinguished General Coxey, whom he also resembles in physiognomy. General Coxey never appeared to care how absurd he was made to appear so long as it brought him into public notice, but Coxey was at least sincere in his propaganda. He wasn't selling his quack philosophical nostrums at 400 per cent. profit. —THE SPECTATOR.

A Biograph Admirer.

NEW YORK CITY, Feb. 10, 1911.

To The Spectator:

SIR.—So your Merit Contest is ended. My, but the Vitagraph friends made some showing the last few weeks. The first month or so you couldn't find a Vitagraph film on that Merit List with a microscope, but at the last they were certainly going some. I, for one, am very glad our A. B. admirers "stuck" long enough to keep Biograph to the front. What happened to the Independents? Reliance was the only one that showed. Weren't there more of the old Biographs voted for than old pictures of any other company? K. A. W.

A large number of very good films, some from Independent companies, were voted for generously but missed the Merit List by only a few votes. Yes, the older Biograph subjects appear to have been better remembered than the old subjects of other companies.—THE SPECTATOR.

Ridiculous Comparison Asked For.

BRIDGEPORT, CONN., Feb. 7, 1911.

To The Spectator:

SIR.—It would more than gratify me if you would publish in your columns a feature of the Biograph that equals the acting of the dog Jean and the little boy in the Vitagraph pictures. E. W. BENSON.
11 Richardson Street.

The comparison asked for would be foolish—even ridiculous. It takes more than a boy and a dog to make a motion picture, however good the boy and dog may be in the parts they play.—THE SPECTATOR.

"The Mirror" Is Her Chief Joy.

ST. LOUIS, MO., Jan. 27, 1911.

To The Spectator:

SIR.—I don't know of anything I enjoy better than reading the Motion Picture department in your paper. I would like to say a word for the Reliance Company. I think they have an excellent cast of players. It would be hard to please all the people all the time as to the story. But I think when one sees a clever artist like Miss Leonard on the screen, one is willing to overlook the weak parts of the story. I wish the Reliance Company all the success in the world. And hope they will soon be in the lead.
MARIE O. MORRIS.
2600 Dickson Street.

Weak is hardly the word to use in criticising Reliance stories. They are seldom weak; they are sometimes strained in an effort to make them too strong.—THE SPECTATOR.

Praises "Mirror" Criticism.

LOUISVILLE, KY., Feb. 10, 1911.

To The Spectator:

SIR.—Will you please tell me the name of the capable young actor who plays the part of the Northern spy in On Kentucky Soil (Reliance, Jan. 14)? Has his portrait ever appeared in THE DRAMATIC MIRROR? The criticism of this film in THE MIRROR was splendid. Thanking you in advance for your courtesy, I remain, a constant reader of THE DRAMATIC MIRROR,
K. K. GUSLING.
1953 Duker Avenue.

Arthur Johnson played the part you mention. His portrait has never appeared in THE MIRROR. Thanks for your appreciation of the review.—THE SPECTATOR.

About Players and Portraits.

READING, PA., Jan. 10, 1911.

To The Spectator, care DRAMATIC MIRROR:

(A) Is it possible to obtain a photograph of any of the Reliance players, and if so, where could such a photograph be obtained?

(B) Have Miss Leonard and Messrs. Kirkwood and Walthall ever appeared on the stage?
143 North Sixth Street. F. E. K.

Miss Leonard was eight years in stock and a year in vaudeville before going into pictures. Mr. Walthall was on the legitimate stage with the exception of the past year. Write to the Reliance Company, No. 1 Union Square, about portraits.—THE SPECTATOR.

"The Mirror" Leads All Others.

PITTSBURGH, PA., Feb. 11, 1911.

To The Spectator:

SIR.—I am getting THE MIRROR every week, as I see it takes more interest in the motion pictures than any other paper. Would you please tell me if the Edison, Vitagraph or Kalem companies sell pictures of their stars, and where I could get a photograph of Alice Joyce?
M. F. Shekels.
308 Sheridan Avenue.

All these companies sell portraits of their stock players to exhibitors, and there would appear to be no reason why they should not sell to you also. Write to the Kalem Company, 235 West Twenty-third Street, New York, regarding portrait of Miss Joyce.—THE SPECTATOR.

As to Identity of Players.

A. Jacobs, St. Louis, Mo.—Names of Biograph players are not given out for publication, therefore there is no way of advising you how a letter would reach the lady who played the daughter in When a Man Loves. The hero in The Gambler of the West (Essanay) was G. M. Anderson.

Julian E., St. Louis, Mo.—The lover in Three Men and a Maid was played by Maurice Costello.

Paul M. Manley, Montreal, Can.—The Man from the City in the film, A Girl of the Mountains, is Maurice Costello, and the girl is Claire Fuller. Yes; it was Miss Turner who played the lead in Jean Rescues. The actor who played the successful lover is Leo Delaney.

Campbell and Cricke, Punxsutawney, Pa.—The two leading people in Jean and the Waif are Mrs. Brent and Mr. Humphrey, and the leading man in Tintype Romance is Leo Delaney. Write to the Patents Company, 80 Fifth Avenue, New York, for names of Licensed film dealers.

G. B. M., Windsor, N. S.—Miss Leonard is now leading lady with the Reliance, and the reason is probably a matter of salary.

B. A., 2 West Thirty-third Street, New York.—The name of the Vitagraph boy in Two Waifs and Astray, and other films is Kenneth Casey. Florence Lawrence is the leading lady you refer to, now with Lubin. Biograph Company does not publish names of their stock players.

Dennis D. Dare, Philadelphia, Pa.—The Pathe comedian you refer to is William Quirk. Essanay's Western leading man is G. M. Anderson, one of the owners of the Essanay Company. Mare McDermott played "Scrooge" in Edison's Christmas Carol. Mlle. Pilar Morin is no longer with the Edison Company.

M. H. B., New York.—See above for name of Pathe comedian. THE MIRROR expects to print his portrait soon.

Richard Smith, Wilmington, Del.—Edwin August played the lead in With Bridges Burned. THE MIRROR may have the record of the other player you refer to. What is the name?

A Matter of Addresses.

INDIANAPOLIS, IND., Feb. 11, 1911.

To The Spectator:

SIR.—Please inform me through your columns of address of Reliance Company. Also the address of publication office of the *Motion Picture Story Magazine*. JOSEPH H. RENNER.
200 East North Street.

The address of the Reliance Company is No. 1 Union Square, New York. The other address is 26 Court Street, Brooklyn, N. Y. —THE SPECTATOR.

PICTURES FOR INSANE GREAT SUCCESS.

The success of showing motion pictures to the inmates of the Western Kentucky Insane Asylum, at Hopkinsville, Ky., has proved so great that the Kentucky State Board of Control of Charitable Institutions ordered a machine for the Lakeland Asylum in the same State. A Louisville exchange has the contract for the machines and for the service for both asylums, and according to report a similar service will be provided for the institution for feeble minded at Frankfort, Ky. Two shows are given per week at each institution with six reels of pictures for each exhibition. Members of the board witnessed the shows at the Hopkinsville asylum and the amusement they have afforded the patients, and all are enthusiastic over the results produced.

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RELEASED FEBRUARY 20, 1911

The Diamond Star

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Indifference brings about the estrangement of a couple, and though they separate, they live in the same house, to avoid scandal, where they occupy apartments opposite each other. The husband becomes interested in a belle of the smart set and prepares to present her with a diamond star, intending to send it to her later. A little child living in the house and having the run of the apartments, finds the diamond star and carries it to the wife. She, imagining it is intended for her as a peace offering, goes to thank her husband, who is glad to get the chance to bring about a reconciliation.

Approximate length, 996 feet.

RELEASED FEBRUARY 23, 1911

His Daughter

Her Future Happiness Jeopardized by his Worthlessness

In this subject the Biograph presents a story of a somewhat melodramatic type. Two young folks, sweethearts from childhood, are separated for a time, the young man going to medical college to become a doctor. The boy's father, a provident prospector, has saved what he could spare of his earnings to start the boy in business when he has completed his education. This time arrives, and the old man is making plans for the boy's return when the girl's father, who is a worthless drunkard, attempts to steal the money. In this he is thwarted by his own daughter, who is ignorant of the identity of the thief until she is about to hand him over to the authorities.

Approximate length, 997 feet.

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FEBRUARY 23, 1911

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Western Representative, JOHN B. ROCK, 160 Randolph Street, Chicago, Ill.

Gossip of the Town.

The best reasons explanatory of why "Cassie's Not a Bit Like Mother" have been supplied by F. P. Adams, of 616 West 116th Street, and to him has been awarded the prize of $100 offered by Liebler and Company for the most acceptable additional verses to the topical song sung by Charles Brown in Marriage à la Carte, at the Casino.

Melbourne MacDowell and Virginia Drew Trescott, who headlined the bill at the American Music Hall in Chicago week of Feb. 13, were signed up during the engagement for four weeks in stock at the Imperial Theatre, St. Louis, opening March 12. The opening bill will be Antony and Cleopatra, followed by Gismonda, Fedora, and La Tosca.

Mrs. Harry Leighton is convalescing from a severe attack of acute bronchitis. She has been confined to the house for a fortnight.

Earl Metcalfe, for two seasons with the stock company at the Majestic Theatre, Indianapolis, Ind., has opened as the headliner at the Colonial, Indianapolis, in his own act, Foot Ball. He is supported by Irene Douglas, Frank Joyner, and Tom Halls in his clever sketch.

On Feb. 15, at a Manhattan Hospital entertainment, Blackwell's Island, under the direction of Marie A. Gerard, the following artists volunteered: Sloan and Williams, Walter Mack, Jennie Haile Whyte, Joseph Riley, Miss Purcel, Art Rice, Marie Gerard, Billy Dunn, and Professor Williams.

The marriage is announced of Ward Scott Harrison and Mary Alkire Bell at South Bend, Ind., on Feb. 2. They will live in Chicago.

The benefit performance of Koenigskinder at the Metropolitan Opera House on Feb. 16 netted $12,000 for the Seaman's Benefit Fund.

At a furniture sale in the Fifth Avenue Art Galleries, David Belasco bought an old mahogany Sheraton sofa on Feb. 16, for $66.

Last evening (Tuesday) several important changes were effected in the cast of Marriage à la Carte. Taylor Holmes, recently of The Commuters, and Etienne Girardot, the original Charley's Aunt, have been assigned to the comedy roles of Pettingill and Wragge respectively. Jack Devereaux assumes the juvenile part of Jimmy, Guy Nicholls that of Mr. Pink, the innkeeper, and Annie Esmond that of Mrs. Wragge. Emmy Wehlen, Elsa Ryan, Charles Brown, and the English Galety girls remain in the cast. With the accession of new comedians, several new comedy scenes have been introduced into the piece.

GRAND OPERA IN ENGLISH.

Milton and Sargent Aborn, managing directors of the Aborn Opera company, have mapped out an extensive campaign for the production of grand opera in English for their Spring and Summer season. The season, which is to start on Easter Monday, at the Academy of Music, Brooklyn, will include in addition to Brooklyn, Baltimore, Washington, Boston, Newark and Chicago (in which the Aborn companies appeared last spring), Philadelphia, Pittsburg and Minneapolis. Six companies will be organized to cover this territory, appearing from five to ten weeks in each city. It is also their purpose to establish a permanent home for English grand opera in New York, and their opening at the Majestic Theatre is an earnest of that purpose.

The Aborns have secured the rights for Madame Butterfly, La Boheme and La Tosca, and have also arranged for the production in English of Thais (English version by Herman Klein), Louise (English translation by Henry Grafton Chapman), and The Juggler of Notre Dame (English version by Charles Alfred Byrne). This will be the first time in this country that these three operas have been sung in English. In addition to the above, the following will also be given: Tales of Hoffman, Lohengrin, Il Trovatore, Carmen, Faust, Lucia, Rigoletto, Martha, Aida, Cavalleria and Pagliacci.

Edward P. Temple has been engaged as general stage manager, and Carlos Nicosia and Max Fichandler as general musical conductors. Two days a week will be given in each city for voice trials, as this plan last year operated successfully in securing a number of excellent voices, and it is to be repeated with a view of securing young people for chorus and small parts.

The season of English opera inaugurated last Spring by the Aborns was so successful that a company numbering one hundred was sent on tour through the South and West, on Sept. 5 last, and will continue its tour up to April 30, when it will be installed at the Metropolitan Opera House, Minneapolis, for an eight weeks' engagement.

Following the grand opera season in each city various Aborn Comic Opera companies will be installed, giving a series of the lighter works from a period of from four to six weeks.

The big spectacular revival of The Bohemian Girl, which opened in September at the Boston Opera House, will be brought into New York about May 1 for an extended engagement.

In addition to the presentation of grand opera in English the Aborns are preparing a series of revivals of the Gilbert and Sullivan operas, which have not been sung in New York for years. They are now arranging a company to produce The Gondoliers, Iolanthe, Pirates of Penzance, Patience, and Pinafore. Arrangements have also been perfected with Reginald DeKoven for an all-star revival of the Bostonians' famous success, Robin Hood, which will be given in a spectacular way, and will be sent on tour for the season of 1911-1912.

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AUSTRALASIAN NOTES.

SYDNEY, N. S. WALES, Jan. 16.—Owing to your correspondent having been hors-de-combat and in the doctor's hands at the date of the last out-going American mail, your readers were deprived of the usual monthly letter from the Antipodes. Beyond the now somewhat monotonous records of plays still running to good business, there is not much to write about.

Our Miss Gibbs has moved from Her Majesty's to the Theatre Royal and has suffered nothing in the change and promises to prove a very payable draw until Easter, at any rate, and will establish an Australian record for this class of entertainment.

The Drury Lane success, The Whip, after a very good season in Melbourne, is running to splendid business at Sydney at Her Majesty's. The strength of the production lies in its spectacular effects and much good work is done by the principals, who include Marie Illington, Ambrose Manning, Lionell Atwill, Evelyn Berry, Charles Blackall, Winifred Scott, and Fyfe Alexander, all of whom are newcomers to Australia.

The Clarke-Meynell Comic Opera company returned to Sydney at Christmas and revived The Arcadians, with Winifred O'Connor as Sombra and William Cromwell as the Jockey. On Saturday next Tom Jones, by A. M. Thompson and Robert Courtneidge. Lyrics by Charles H. Taylor.

At Sydney Palace, Hugh Ward and Grace Palotta have struck oil with The Girl from Rector's. Ward as Professor Maboon and Palotta as Louie Sedane are ably supported by a well chosen company. On the 28th of this month the American comedy, Seven Days, which ran two years in your city, will be produced for the first time in Australia, and in this play Hugh Ward will make his farewell appearances, having, as I have already informed you, joined the management of J. C. Williamson, Limited.

The Max Maxwell company have started on a tour of Australasia, which is arranged to extend to 1913, and will embrace, in addition to all the principal mainland towns, the Dominion of New Zealand. Caspar Middleton, a recently arrived English actor, has joined this company, of which G. D. Portus is general manager.

Picture shows continue to boom in the town suburbs and country, and this form of entertainment has evidently come to stay.

Several of the new Sydney theatres are already approaching completion and are well booked in advance.

Things theatrical all through the Commonwealth have never within the memories of our oldest managers been so prosperous or on a sounder basis than they are at present and good attractions you may have to offer on your side are sure of a good welcome.

E. NEWTON DALY.

LETTER TO THE EDITOR

About Shakespeare Productions.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR of Jan. 18, Mr. Sothern in his interesting article, "Why I Produce Shakespeare Plays," makes the following statement: "No theatre can pretend for one moment to be a National theatre which shall not produce Shakespeare's plays constantly, apart from all consideration of profit. For the ordinary manager this is difficult, for he would be at the mercy of his leading actors who should become distinguished in the parts. But that need not be so with a properly conducted National theatre where respectable performances would be sufficient for the purpose."

I am at variance here with Mr. Sothern, for I think that Shakespeare requires more than "respectable performances," performances which are so common in Shakespeare. Macbeth, Macduff, Lady Macbeth, Banquo, in fact every part in Macbeth, require more than respectable performers, and judging from Mr. Sothern's cast, I thought he was of that opinion.

Stars are not necessary for a National theatre. Individuality will always shine without announcing the fact in large lettering. The decline of the Théâtre Français came at the moment it insisted on exploiting one person to the detriment of the combination.

The stage owes much in America to Mr. Sothern and Miss Marlowe, and the National theatre of the future must emulate Mr. Sothern's policy, which is, an excellent all-round cast, as he gave us in Macbeth. I speak not as a critic but as an actor who has seen many productions of Macbeth in Germany, England and America, and I have not seen a better cast than Mr. Sothern has gathered around him; and yet Mr. Sothern would have us think that he has only a "respectable" cast, unless we are to look upon Mr. Sothern as not an "ordinary" manager.

Yours truly,
CHARLES OGAM LANDER.

OBITUARY NOTES.

Grenville James, said to be a relative of the late Professor William James, of Harvard University, died in New York Feb. 15, at the age of thirty-nine years. Pneumonia was the cause of death. For many years he was in the consular service. In 1908 Mr. James served a short term with the Burke Stock company in Fall River, Mass., afterwards opening a school for acting in the same city.

Lewis McCord, the well-known vaudeville performer, died in Harrisburg, Pa., last week. Mr. McCord a score of years ago appeared in several legitimate attractions, but in recent years has devoted his entire time to vaudeville. In 1900, Mr. McCord produced William Holcomb's sketch, Her Last Rehearsal, one of the first well known "bare stage" vaudeville acts, in which he played for seven years, following that with Fred J. Beaman's Welly Jones' Scoop. He leaves a widow and stepdaughter, Elvia Bates, a member of the profession.

CORRESPONDENCE.

Received too late for classification.

CONNECTICUT.

NEW HAVEN.—HYPERION (E. D. Eldridge, res. mgr.): Ben Greet Players 13, 14, in four comedies; good co.; fair business. Cyril Scott in The Lottery Man 16 (return); well received by small house. The College Girls 17, 18, matinee 18; splendid business; good co. Robert Mantell in repertoire 20-25.—OPERA HOUSE (M. T. Yack): One of the events of the season was Mrs. Fiske in Becky Sharp 13; excellent and enthusiastic audience greeted Mrs. Fiske and her excellent co. The Soul Kiss 17, with matinee; good business. E. J. TODD.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Taut, res. mgr.): Dockstader's Minstrels 13; pleased crowded house. The Blue Mouse 14, with matinee, delighted fair business. George Rogovoy 15 cellist, concert; fair house; well pleased. Just Out of College 18. Madame Sherry 22. May Irwin 24.

ILLINOIS.

ALTON.—TEMPLE (W. M. Sauvage): The Queen of the Highway 11; fair business. The Allen Stock co. 12-18 in The Girl of the Streets, Hearts of Virginia, Out of Death Valley, The Man Outside, A Human Slave, St. Elmo, Salome, The Golden Girl 19.

INDIANA.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): Goddess of Liberty 10; excellent co., to good business. The Girl and the Stampede 16; good business matinee and night. Henrietta Crosman in Anti-Matrimony 18.—BROADWAY (Charles E. Schlieger): Oulhane's Comedians and Sallie St. Felix 13-18 in repertoire, to good business. The National Stock co. and Beth Kinsey 20-25.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): McFadden's Flats 1 pleased good house. Henry Woodruff in The Genius 9; good, to only a fair house. Ita, girl mentalist, and co., 13-18. Isle of Spice 20. Man on the Box 22.

ANGOLA.—CROXTON OPERA HOUSE (Charles Rya): Newell Dwight Hillis (lecture) 6; very good, to a packed house. Lower Berth No. 13 9; good co., to S. R. O. Derby Day in Coontown 14 failed to appear. Graustark 25.

VINCENNES.—OPERA HOUSE (W. W. Willis): The Newlyweds and Their Baby 13 pleased fair house. The Thief, matinee and night, 15. Bertha Kalich 25, matinee and night. Merry Widow, with George Damerel, 20.

MICHIGAN CITY.—ORPHEUM (A. C. Himmelein): The Wells Brothers' Minstrels, Richard and Romola, Jack Boxley, the Eagle and the Girl, Bert Lennor, Ewen and Prince 13-18; pleasing good houses every night.

MUNCIE.—WYSOR GRAND (F. S. Love): Sterling Stock co. 13-18 (except 17) Louis Mann in The Cheater 17. Henrietta Crosman in Anti-Matrimony 21. The Golden Girl 22.

HUNTINGTON.—THEATRE (H. B. Rosebrough): Keith Stock co. Jan. 30-4 to capacity houses. Daniel Boone 11. May Laporte Stock 13-18.

PRINCETON.—KIDD (W. W. Willis): The Flirting Princess 9; good co. Across the Great Divide 14. The Thief 16. U. T. C. 18.

KANSAS.

FORT SCOTT.—DAVIDSON (Harry O. Ernich): Paid in Full 7; very satisfactory performance, to fair house. Only a Woman's Way 11 drew good matinee and light business evening; fair performance. The Traveling Salesman 22.

ARKANSAS CITY.—RANNOY'S FIFTH AVENUE THEATRE (George B. Ernest): Reginald Knorr in The House of a Thousand Candles 9; very good co.; well pleased house; Mr. Knorr and Miss Whitney very well liked.

ATCHISON.—THEATRE (George King): The Smart Set 8 pleased large house. Moose Minstrels 14, 15. Billy Clifford in The Girl, the Man and the Game 19. The Newlyweds March 2. May Robson 3.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): The Man of the Times 9; by Opera House stage employees; good house and a fair attraction.

HUTCHINSON.—HOME THEATRE (W. A. Lee): Hello Bill co. 11, matinee and night; good co., to fair business.

NEW YORK.

ROCHESTER.—LYCEUM (M. B. Wolff): Richard Carle in Jumping Jupiter was a welcome visitor 13-15; Mr. Carle and Will Philbrick give some clever bits of farce; Edna Wallace Hopper does some pretty dancing and singing. Maestro's Masterpiece 16-18 is quite out of the run of ordinary entertainments; Maria Panpari possesses a brilliant soprano voice, while Count Eno Bezzano and Leonid Samoloff sang with rare quality.—Frank Daniels in The Girl in the Train 20-22.—BAKER (F. G. Parry): Bunco in Arizona 13-15 by an excellent cast. The Western atmosphere was maintained throughout; big business. The House with the Green Shutters 16-18 proved thrilling; not a dull moment in the four acts; the cast was equal to the demands and acted in the spirit of the play. The Girl from Rector's 20-25.—COLONIAN (F. Strauss): Sam Howe and the Lovemakers furnished the fun for lovers of burlesque 13-18; through the action of the piece some very tuneful songs are interpolated. Crusoe Girls 20-25.—ITEMS: Cook Opera House, for some time devoted to vaudeville and pictures, has been taken over by Jay Hunt, who will install a stock co., headed by Charlotte Hunt. Frederick Sumner has been engaged as leading man. The opening attraction will be The Girl of the Golden West 18-25.

E. G. ZIMMER.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Arrival of Kitty 11, matinee and night; pleased S. R. O. both performances. 24th Separate Co. band concert matinee 19. The Passing Show 20-22 (local). Madame Sherry 24.

WASHINGTON.

ELLENSBURG.—THEATRE (H. S. Elwood): The Queen of the Moulin Rouge 7; fair house; pleased. Seven Days 8; excellent co. and kept house in laughter. Mary Mannering in A Man's World 10; capacity house; much pleased.

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